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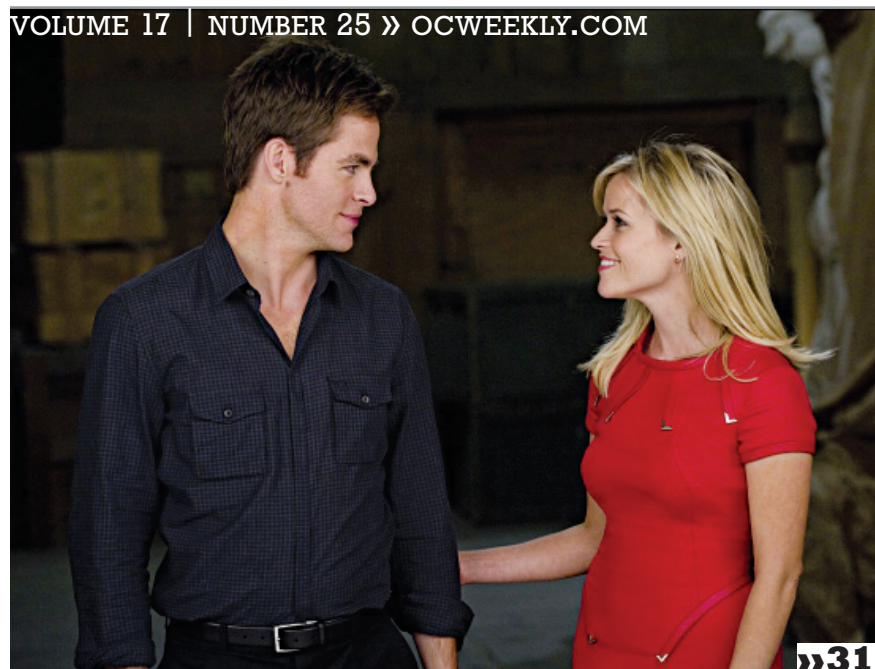
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“Why won’t this Spitzer clown just go away?”

I HAVE A GREEN DREAM

This past month was a celebration of the prophet, the peace-maker and Nobel Award recipient Martin Luther King Jr. It was a commemoration of his great speeches and the advancements he accomplished in the name of civil rights [Nick Schou’s “Collective Punishment,” Feb. 3]. It was a memorial to the man who led a peaceful 250,000-strong march on Washington, D.C., and emblazoned upon the memory of this nation that he had a Dream. His was a Dream that included all peoples, especially those who might be considered “different.”

This Dream illuminated the considerable bigotry and prejudice at the time, and yet King found a way to focus on a positive path for this country to follow.

The Americans with Disabilities Act (ADA), passed in 1990, and California’s Unruh Act, legislated in 1959, were designed to eliminate discrimination against people with disabilities and provide an avenue for them to have equal/comparable access. Proposition 215, a.k.a. the Compassionate Use Act of 1996, allowed for qualified medical-marijuana patients to legally partake of their medicine. In 2003, state Senate Bill 420 clarified many aspects of Prop. 215.

Change did not happen overnight, but over the years, the vast citizenry has become much more aware and accepting of those who are [in need].

The city of Long Beach’s motto is “Working Together to Serve”—meaning to serve ALL citizens. The city’s website states, “The city of Long Beach is committed to complying with both the intent and the spirit of the Americans with Disabilities Act.” That means that medical-cannabis patients should have access to their physician-recommended medicine equivalent to what others have to prescribed pharmaceuticals.

And I have a Dream that even in Long Beach, all people with disabilities and/or who are ill will be treated with the respect they deserve and judged by the content of their character, not by whatever medicine they need to ease their suffering.

Diana Lejins, Long Beach

FIGHT! FIGHT! FIGHT!

So Todd Spitzer is willing to be an adult and turn the other cheek, and you’re lambasting him for it [R. Scott Moxley’s Moxley Confidential, “The Real Todd Spitzer Stands Up,” Feb. 10]? That makes no sense! In the short time he was in the dis-

trict attorney’s office, Spitzer uncovered a massive corruption scandal—one that had been untouched because it involved the DA’s girlfriend.

I don’t know about you, but I’d rather have someone such as Spitzer, who is willing to end the feud, than someone such as TRack or Schroeder, who wants to perpetuate it.

I’m sure if/when Todd becomes a county supervisor, he won’t use his position to exact a vendetta against Schroeder and TRack. Too bad those two can’t say the same.

As taxpayers, we should all be ashamed by the childish, petty behavior coming from elected officials such as TRack.

Anteater2004, via ocweekly.com

This d-bag’s lack of shame and megalomaniacal personality never cease to amaze. That Americans would ever elect a drooling narcissist such as him is even more discouraging. You would expect something such as this in the hills of Kentucky or Mississippi, but OC?

Why won’t this Spitzer clown just go away.

Steve, via ocweekly.com

I think Rackauckas has Spitzer’s number pretty well. I have been in the courtroom with Spitzer; God help the people of Orange County if he ever becomes DA. Spitzer’s engines are powered by his thirst for the blood of the corpses of his enemies, and his enemies are anyone who does not fall in line with the rest of his cult-followers.

He was an ineffective assemblyman and an even worse supervisor. His votes on the Board of Supervisors can be blamed for just about everything that is wrong in Orange County today. I wonder why the Republican Party can’t find a decent candidate for that seat. Is it really that people are afraid of the pile of cash he extorted from those thugs running the government employee unions?

If Spitzer is not forced to spend that money in this cycle, we will be begging “District Attorney Spitzer” for mercy in two years.

WE SHOULD ALL BE AFRAID, VERY AFRAID!

Ethan Davis, via ocweekly.com

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Prisoner of Love

Black deputy arrested for having enthusiastic sexual affair with a white-supremacist inmate in OC Jail

On a planet bombarded with daily stories of horrific violence and cruelty, there is one true Valentine Day's tale that proves once-bitter, seemingly eternal enemies can reconcile and fall into passionate, puppy love.

Think: Hezbollah soldier hooking up with an Orthodox rabbi.

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Think: gazillionaire, Mormon Republican presidential candidate hooking up with a dirt-poor, illegal immigrant from Mexico.

Think: Rick Santorum hooking up with Elton John.

Now that you've been prepared for

the impossible, consider a real-life, Orange County-born love story that gives one hope that anything is possible on Earth.

Meet Christopher Roger Brown, a 30-year-old plumber. He's a convicted felon, a member of a criminal street gang, a burglar, a thief and, if police are right, a violent white supremacist. He is so committed to the notion of Caucasian superiority to other races that he has covered his body with pro-Adolf Hitler symbols designed to terrorize minorities. Prominently tattooed on his chin is "88"—"Heil Hitler" in white-power shorthand. A "1" and a "4" are tattooed underneath his right and left eyes, respectively—a reference to the 14 Words, a neo-Nazi mantra stressing the importance of maintaining racial purity.

Now meet Jennifer Tamara McClain, a 29-year-old, veteran law-enforcement officer. Though she lives in Long Beach, McClain is an Orange County Sheriff's Department (OCSD) deputy, a mother and a girlfriend. She is assigned to work in the Men's Central Jail in Santa Ana. She is also African-American and, although I wasn't able to interview her, most likely doesn't appreciate white-supremacist ideology.

As it turns out, Cupid has a terrific sense of humor because he simultaneously fired his magical love arrows into Brown and McClain, and the rest is history: The white supremacist who is currently in custody for attacking a black man while yelling racial epithets during an alleged 2009 Costa Mesa robbery hooked up with the black sheriff's deputy.

Well, the rest isn't history yet.

Society rejects the Brown-McClain relationship, but not for race reasons. He is an inmate, and until Feb. 9, she was one of his jail guards. On that date, the deputy's often-proved affection for her pro-Nazi paramour ended tragically.

McClain found herself in handcuffs when fellow deputies arrested her on suspicion of intensely pleasuring an Orange



JENNIFER TAMARA MCCLAIN

The white supremacist who is currently in custody for attacking a black man while yelling racial epithets during an alleged 2009 Costa Mesa robbery hooked up with the black sheriff's deputy.

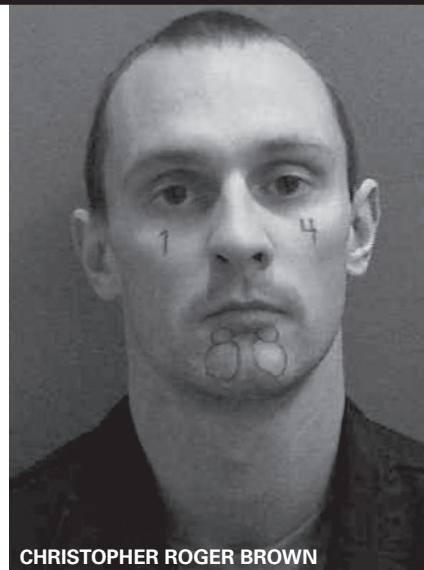
County Skinhead, or some similar charge. Never mind that the OC Skins are vicious soldiers (along with Public Enemy Number One Death Squad and Nazi Low Riders) in the Aryan Brotherhood's murderous underworld empire; deputies aren't allowed to have sex with inmates even when it's consensual.

For her protection (or was it to deny other white-supremacist inmates the chance for unexpected bliss?), McClain was booked in the Santa Ana city jail and released from custody on her own recognition. The DA's office is investigating prior to making a formal decision on charges.

In the wake of McClain's arrest, Jim Amormino, an OCSD spokesman, told reporters the deputy and an unidentified inmate had "sex more than once." Sources tell the *Weekly* it happened at least 20 times and included every type of intercourse imaginable—and allegedly even took place inside a guard station.

If the allegations are true, the illicit sex muddies the sheriff's badge practically soiled several years ago by Mike Carona, our onetime horn-dog sheriff turned convicted felon and federal-prison resident.

Tom Dominguez, president of the Association of Orange County Deputy Sheriffs (AOCDS), felt the need to issue a statement. "The allegations being made against one of our own are very serious," he said in a prepared media statement. "It is my understanding the deputy has fully cooperated with investigators. We are



CHRISTOPHER ROGER BROWN



BRIAN N. GURWITZ

confident that the investigation will be thorough, and we anticipate a fair and just outcome."

It's not surprising AOCDS would come to McClain's aid and comfort.

But Brown—who remains goo-goo-eyed about his

favorite deputy—is full of surprises. He chose for his upcoming March trial—drum roll, please—a Jewish criminal defense lawyer.

Cupid is laughing, but Hitler is rolling over in his grave.

Tustin-based attorney Brian N. Gurwitz is a former high-ranking prosecutor who played key roles in the grand jury investigation into the Orange County Jail murder of John Derek Chamberlain, the Haidl Gang Rape trials and the corruption prosecution of former assistant sheriff George Jaramillo.

I called Gurwitz and asked him if Brown knows he's Jewish.

"Of course," replied the attorney, laughing.

The situation reminds me of Rodney King's famous line after the 1992 Los Angeles race riots. King—the black man severely beaten by white cops during a traffic stop—asked, "Can we all get along?"

Who would have known that an avowed Orange County white supremacist could lead the way to, well, world peace by repeatedly screwing a black cop and hiring a Jewish lawyer?

Republished from a Feb. 14 post on our *Navel Gazing* blog.

BLOG ON » NEWS
NAVEL GAZING

BLOGS.OCWEEKLY.COM/NAVELGAZING

'MCSTINKYNIGGER' CASE SETTLED IN FEDERAL COURT

Racial harmony inside our jails apparently doesn't always spill out to the community at large. Take the case of Mark McHenry. By all accounts, the Corona del Mar resident was a nice, well-educated man and a good tipper. He was loving life in the heart of coastal OC when he discovered he'd been the target of pathetically juvenile bigotry.

According to McHenry, an employee at Landmark Steakhouse repeatedly called him racist names on receipts for food and bar service. Those names included "McStinkyNigger," "McCottonwood" and "McNigShit."

After hearing of this, Mario Marovic, a partial owner of the restaurant, announced he would not tolerate any discrimination at his business and fired a bartender.

Nevertheless, McHenry filed a federal civil-rights lawsuit in March 2011, and earlier this month, on the verge of what would have been a sensational jury trial, both sides agreed to a settlement. The terms of the deal were not revealed in the court files.

We're guessing McHenry is McHappy nowadays. After he filed his lawsuit at the Ronald Reagan Federal Courthouse in Santa Ana, his Los Angeles-based lawyers at Reed Smith LLP found 12 more examples of an employee mocking his race in other receipts. *Cha-ching!*

Plus, a U.S. District judge had overruled the restaurant's strenuous objection to allowing the plaintiff's lawyers from inspecting 167,000 receipts to see if there had been a much wider pattern of racial discrimination. With the case now closed, we'll never officially know what those records might have revealed.

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Why is Tom's Wife Smiling?

And the simple trick he used to help him perform like a 20 year old! Without drugs, pumps, or embarrassing doctor visits.

By, Stefan Rothler; Freelance Health Writer;



If you're like Tom, you know how frustrating it is when you can't "Stand Up" for yourself. Especially in the bedroom! And even though your wife tells you "it's okay"—she secretly wishes you weren't such "a softy". For your sake and hers.

Tom's Story:

Tom M. had a big problem. His love-life was "coming up short". And like a lot of men his age, he had a tough time "performing" in the bedroom.

But Tom's wife was kind. She reassured him with words like "it's no big deal"—but it really was. So she urged him to get some help. He took her advice...

Tom searched the web for answers, and came up with nothing but scams. Everything he tried failed. He thought about asking his doctor about that well-known "little blue pill". But it was way too expensive (as much as \$30.00 per tablet). Plus, it doesn't work for 32% of all men who try it. And according to its warning labels you could wind up deaf, blind, or even dead! It's just not worth the risk.

The Secret of the Adult Film Industry

And by age 60, you're left with a fraction of the HGH you used to have. The signs of aging become impossible to ignore... narrower shoulders and more weight around the middle... thinner skin that loses elasticity... creases and wrinkles... aching joints and brittle bones... all signs that your body is gradually breaking down.

Add to that, decreased desire and ability and a loss of muscle tone that leads to a dangerous loss of agility and balance. But none of this has to happen...

Secret of The Rich and Famous

As Tom continued his research, he came across something unusual. He read that male actors in the adult film industry use something called "Herbal Virility". Before filming, the actors would pop one of these tiny pills in their mouth—so when the director yells "action"—there's always plenty of it!

It's been the secret of adult film producers for years! That's because instead of taking a full-hour for it to work, Herbal Virility starts giving you "solid, long-lasting results" almost immediately after you take it — no waiting!

Tom was excited to try it. After all, Herbal Virility helped thousands of men get back their confidence in the bedroom. And since its all-natural Herbal Virility is a lot safer than drugs. There are no pumps to hassle with, no embarrassing doctor visits needed and it's surprisingly affordable. Plus, it's based on Nobel prize-winning research...

Here's How It Works:

In 1998, three scientists shared a Nobel Prize for discovering that the chemical compound nitric oxide (or NO) plays a vital role in widening your blood vessels so blood flows more freely... especially in the "intimate areas" of your body.

When you're young, nitric oxide flows abundantly through your body. Unfortunately, as you grow older, your NO production starts to diminish. As a result, so does your love life. That's why Herbal Virility is so important.

Just pop a Herbal Virility into your mouth. Its proprietary formulation has no bitter taste and dissolves quickly into your bloodstream.

Herbal Virility contains all 25 of the most potent natural male enhancement boosters on earth. It helps kick-start your body's natural ability to produce nitric oxide on its own. So you're ready for action when you want it — and as often as you want it. You'll get a "big boost" of confidence in the bedroom. And your wife will be so excited she may wake up the neighbors!

Rave Reviews Coming in Everyday

Most men, who experience Herbal Virility's firm results, can't get enough of it. Here's what people are saying...

W. Pritchett II of Newport News, VA, tells us; "After I turned 52, I couldn't get it to work. I thought my fun was over. But now, thanks to Herbal Virility I can heat things up in the bedroom anytime I want to." Please send me another 6 month supply!"

Melissa M. of Key Largo, FL reports; "Herbal Virility saved our marriage! What a difference it made in my husband. He's like a new man! All I can say is WOW!"

Not Available in Stores

The demand for Herbal Virility has been overwhelming. And until now, there just wasn't enough of it to go around. That's why the makers of Herbal Virility are limiting its supply to newspaper and magazine readers only.

Herbal Virility is amazing. Men who try it can't seem to get enough. But to really understand why, you have to try it for yourself. That's why the makers of Herbal Virility asked us to "spread the word" by offering our readers a full-month supply, at a super-discounted, "readers only" price.

Try Herbal Virility Risk-Free... with a Limited Time Money-Back Guarantee!

See for yourself. You have time to decide. Here's our guarantee; If Herbal Virility doesn't give you back your desire, your stamina — and get you "interested" whenever you need it — you won't have to pay a dime. Either you're absolutely thrilled with Herbal Virility... or you get back every red cent!

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Tom Rides Again!

P.S... As for Tom, his love-life has never been better. His confidence has never been higher. And thanks to Herbal Virility, his marriage is the best it's been in years! See what all the fuss is about. Call Now: 1-800-471-6179.

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» GUSTAVO ARELLANO



DEAR MEXICAN:
This question was inspired by the recent video you did on the *Republicanos* and the Latina/o vote.

What's your opinion of Cuban-American and Tea Party *carriño* Marco Rubio? All this talk about him as the "Hispanic" savior of the Republican Party by being the vice-presidential nominee is getting to me. Are Latina/o voters ignorant enough to vote for someone as hypocritical as he is about serious issues that conscious gente care about, such as small businesses, poverty, education, health care... *hijole*, I think I'm forgetting one here... oh, yeah: IMMIGRATION! This guy is just a *vendido* who has dollar signs lightening up his *cara de tonto*. Should progressive Latina/os be concerned about this pretty boy? *Estoy preocupado*, and I can't enjoy my *café con pan tostado* in the morning with this guy getting closer to the White House.

Bothered In Boyle Heights

DEAR WAB: Are you kidding me? Conscious Xicanos such as you and I should be THRILLED at the prospect of Rubio running as the VP on the GOP presidential ticket! Such a move will prove once and *para siempre* that Republicans only care about Latinos as tokens. How else can you explain the rapid ascendancy of Rubio, a no-name Florida state representative until Tea Partiers embraced him in 2010 during his U.S. Senate run so no one could accuse them of being anti-Latino? He's yet to do anything of any substance in Washington other than read talking points about liberty this and *chinga* Obama that; if a Reep presidential candidate chose Rubio, it'd obviously be not only to shield himself from anti-Latino accusations ("Look, we have a brownie!"), but also to use the anti-amnesty, anti-DREAM Act *coño* hypocrite to act as an attack dog against charges of rac-

ism ("Our policies aren't racist because our brownie says so!"). Rubio reminds me of PRI presidential candidate Enrique Peña Nieto: Both are pretty boys with *caca*-eating grins and intellects the size of a black bean who are embarrassments to their proud people but darlings of the 1 percent. Mexi voters will see through the GOP's *pendejo* and vote for the only presidential candidate who truly has our interests in mind: Alfred E. Neuman.

DEAR MEXICAN: I traveled to Juarez to see the Real Mexico, and boy, was I disappointed. Not a single man in white pajamas leaning against a cactus, his donkey by his side. No women with baskets of fruit on their heads. To show how I loved their culture, I mentioned Speedy Gonzales and the Frito Bandito, but people looked at me funny. No one accosted me on the street with "Hey, meester, for 10 bucks, you can fuck my mother; she's a virgin." Where do I go for a taste of the Real Mexico?

Donkey Show Devotee

DEAR GABACHO: Try the minds of Hollywood executives.

PREORDER TACO USA! Gentle *cabrones*, my much-promised *Taco USA: How Mexican Food Conquered America* will finally hit bookstores April 10, but that doesn't mean you can't already order it (yes, grammar snobs, I just used a double-negative, but Mexican Spanish loves double-negatives the way we do cute second cousins). Place your order with your favorite local bookstore, your finer online retailers or your craftier *piratas*, but place it: My *libro* editor has already promised to deport me from the publishing industry if we don't sell enough copies! Stay tuned for book-signing info!

ASK THE MEXICAN

at themexican@askmexican.net, be his fan on Facebook, follow him on Twitter or ask him a video question at youtube.com/askamexicano!

HeyYou!

» ANONYMOUS

Easy Rider

You're the guy who stole my Charger in front of Norms in Anaheim back in October. Thanks for taking off with it as I was walking out of the restaurant and making me try to chase you down to no avail—after all, it's a fast car. Well, I just wanted you to know I finally got my car back after you dumped it in Compton. Now, thanks to my friendly insurance company, it's in better shape than when you stole it. I also appreciate you stealing the Buddhist prayer beads I had in there because I now know you are karmically fucked, which is going to be a lot of fun for you. And by the way, LoJack has been put back on her, so please, do come again any time.



HEY, YOU! SEND ANONYMOUS THANKS, CONFESSIONS OR ACCUSATIONS—CHANGING OR DELETING THE NAMES OF THE GUILTY AND INNOCENT—TO "HEY, YOU!" C/O OC WEEKLY, 2975 RED HILL AVE., STE. 150, COSTA MESA, CA 92626, OR EMAIL US AT LETTERS@OCWEEKLY.COM.

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MEET YOU AT THE

INSIDE THE HYPERKINETIC CAREER OF NOVICE CHEF-TURNED-COOKING STAR JASON QUINN

by MICHELLE WOO

RULE NO. 1: NO KETCHUP

Jason Quinn loves ketchup, but he won't serve it because he can't make ketchup that is "not evil." Heinz and Hunt's, he says, use "garbage" such as high-fructose corn syrup in their products, and therefore "have no regard for the people who are eating them."

"Everything [I make] is made from scratch and is beautiful, so how can we say, 'Hey, we worked for eight hours to make these French fries, but we're gonna serve you ketchup that we got out of a can?'" he says. "Those things do not equate with each other."

"SO THE HONEYCOMB TRIPE is coming in tomorrow, so are the sweetbreads, so are the trotters," Quinn says. "We're getting Jidori livers that we'll have to soak for a day, and we'll do a really sexy mousse of those."

"You don't want to do it Jewish chop style?" a sous chef asks.

"I'm doing that for the second course of the Death Row Meal."

"Word. That was good with the bourbon."

"I'm gonna put some bone marrow in it, too. Just get real slutty."

"Real slutty."

Quinn is sitting with his kitchen staff at a narrow communal dining table at the Playground, the downtown Santa Ana restaurant he opened three months ago. It's just after 1 p.m. on a Tuesday, the staff's day of intense prep, and he and sous chef Frank DeLoach are discussing the week's menu with the zeal of dorm-room buddies hovering over a Scarlett Johansson *Maxim* spread.

"I gotta tell you, I'm rock-hard for the fucking country ham with the pan con tomate," Quinn says, with no hint of irony.

Dressed in jeans and aprons, Quinn, and five other young chefs—a "ragtag group of dedicated lunatics," as Quinn says—skim through handwritten grocery lists, mentally noting what they have to do before heading back into the kitchen at 8 a.m. the next day, ready to hand-grind burger meat, braise octopuses and knead masa to make fresh tortillas. Quinn, the leader of the lunatics, hashes out the plans and types them into his MacBook. He has close-cropped, brown facial hair and crystal-blue eyes and speaks with the speed and intensity of an impassioned union organizer, his hands punctuating every statement.

"Oh, we're also getting a case of rabbit," he says. "I was thinking it'd be really cool if we took all the front quarters off and do, like, chicken wings, so

THE PLAYGROUND CHEFS (FROM LEFT): APRIL VENTURA, FRANK DELOACH, JASON QUINN, BRAD RADACK, NATASHA SCHNEIDER, FAWN MATHERS AND CHRISTINA NGUYEN

PLAYGROUND.



photos by JOHN GILHOOLEY

it'd be, like, buffalo rabbit wings."

"With carrot sticks!" says April Ventura, another sous chef.

"Can we call it Buffalo Bunny Wings?" asks chef Brad Radack. He pauses and adds, "I'm such a sick fuck."

The menu will also feature a rack of prime-grade pork spareribs rubbed with coffee, braised overnight, smothered with molasses and served whole. It's a 4.5-pound beast, and since the Playground doesn't have any plates big enough to handle it, servers will bring it to guests on a sheet pan.

"It's such a joke," Quinn says. "We had this rack of ribs and couldn't figure out how to portion it fairly, so we just decided to serve the whole fucking thing."

The Playground's menu changes weekly, daily, hourly even, depending on what looks good at the markets and whether the chefs are feeling mustard cabbage or crispy apples or, fuck, both, served together, drenched

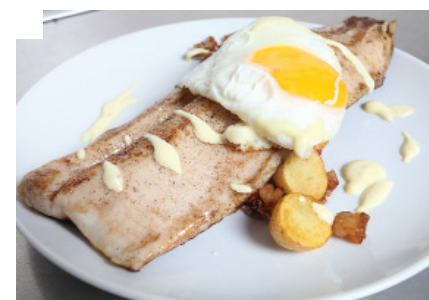
in bacon fat. The push for every meal to be more memorable than the last has made 25-year-old Quinn a walking Tilt-A-Whirl: brainstorming, scouring for quality ingredients, cooking, tasting, altering and tasting again, moaning food-as-sex metaphors after each glorious bite.

It's also made him one of the most talked-about chefs in Orange County in years and has sent his career on a trajectory that makes a J-curve seem as arching as a cutting board. In a place where you can't drive a mile without passing some fast-food edifice, Quinn—the co-winner of Season 2 of Food Network's *The Great Food Truck Race*—is enthraling the county's food scene with playful comfort dishes and a staunch defense of his restaurant doctrines. Scribbled on the chalkboard wall are house rules that are never, ever broken. Last month, Quinn was both blasted as a hot-

» CONTINUED ON PAGE 14

MEET YOU AT THE PLAYGROUND

» FROM PAGE 13



LEFT: THE PLAYGROUND IN SANTA ANA. MIDDLE: JARRED DOOLEY, DIRECTOR OF LIBATIONS. TOP RIGHT: FRANK DELOACH AND BRAD RADACK'S MATCHING TATTOOS. BOTTOM RIGHT: CRISPY TROUT WITH DELICIOUS HASH AND CRAZY HOLLANDAISE

headed snot-nose and hailed as a service-industry hero after he responded to a bad Yelp review with a rant that ended, "Burn in Hell."

At the Playground, you can't always have it your way, but for the devout fans who arrive each day, hungry to discover what Quinn will be serving, that's exactly the way it should be.

Quinn wraps up the meeting, sending the chefs off to their stations. "Let's break down those 10 chickens today and get them marinating in some, like, really awesome marinade," he tells them. "Something incredibly flavorful."

"Can we do Asian brick chicken?" Radack asks.

"We can do *anything*!" Quinn cracks.

RULE NO. 2: RARE OR MEDIUM-RARE ONLY

Quinn says the meat the Playground uses is such high quality and the sous vide cooking technique so wonderful that it "guarantees a perfect medium-rare every time." If customers try it and can't stomach it, the chefs will grill it up. In fact, if guests try anything on the menu and don't like it, they don't have to pay for it. "Nobody forced you to come here," he explains. "We didn't advertise, saying, 'Hey, Best Happy Hour in Town.' We keep to ourselves, we do things our way, and we try to cook the best damn food we know how."

IN QUINN'S MIND, there are two ways to run a restaurant. The first is what he refers to as "full customization," and it has become the norm in American dining. You, the paying customer, handpick precisely what you want and don't want in a dish. No cheese? Add peas? This sauce instead of that sauce? Sure, fine.

But Quinn believes there are consequences to this.

"The Counter is a perfect example," he says. "I go to the Counter, and I order a burger and put tons of stuff on it. I fuck it up, and I hate it, and it's my fault. I have a negative impression and don't want to go back there. If [the cooks] would have served me what they wanted to serve, [the burger] probably would have been better."

The Playground, alternately, is "chef-driven," a term restaurants use when the

food directly represents the aesthetic of a single chef (or a small group of chefs) instead of a corporation or brand. For Quinn, it also means that guests should try dishes the way they were intended. "Just try it," he says. "We say, 'Hey, we've worked really hard on this, and this is what we want to show you.' How can I look at you and serve you something I don't think is good and say, 'Enjoy your meal'? What kind of asshole am I if I do that?"

He didn't set out to be a hell-raising chef. Growing up in Irvine, Quinn was an "insanely picky eater."

"Pizza, plain cheeseburgers—that's it," he recalls. His parents, both lawyers, were terrible cooks. "My mom [would] buy, like, frozen ground turkey and put it in a cold pan and turn it on and just let it boil in its own ice water. Then she'd put that in a casserole dish with boxed mashed potatoes on top, with raw onion and Cheddar cheese, and she'd bake it and say, 'Oh, shepherd's pie.'"

Quinn's grandfather had a health condition and couldn't have much salt, so his family never cooked with it. "I didn't know what salt was for until I was 19," he says. "I couldn't figure out why restaurant food always tasted so much better than the food at home."

He attended Tarbut V'Torah, a private Jewish school in Irvine, saying now that its kosher policies are probably the reason why he cooks so much pork. "It's such a noble animal, the pig," says Quinn, who was raised Jewish. "But this group of people gave it no love."

Quinn excelled in math and science, and went to UC Santa Barbara to study chemistry. His father, Bob, believes his son has always been "a little bit of a genius," proclaiming, "He could cure cancer if that's what he wanted to do."

One day when he was a sophomore in college, Quinn happened to catch *Emeril Live*. The voluble host was making a brie-and-blue-cheese quesadilla, making it look simple: Plop the cheese onto a tortilla, fold it, pan-fry it with some oil, sprinkle on some cinnamon and sugar, add a Barlett pear compote and walnuts, and BAM! "I remember thinking, 'That's, like, six things. That's not hard. I can do that,' so I did," Quinn says.

By following recipes step by step, he started cooking for friends, girls he was dating and family members. The money Quinn's parents gave him for textbooks went instead to buy cookbooks. "It was almost like a curse," he says of his new obsession. "If you get the bug, you have to do it." He eventually called his parents to tell them he decided what he wanted be—a chef.

Bob Quinn remembers the conversation. "He couldn't see my reaction on the other end of the phone, but I just thought, 'Ohhhhh, no. That is such a hard, hard life,'" he says. "But I said to him, 'Great!'"

Jason switched his major to history—"the quickest way out"—and wrote a thesis on four British chefs: Jamie Oliver, Marco Pierre White, Gordon Ramsay and Heston Blumenthal. After college, he returned to Orange County in 2008 and started working as a waiter at Hous-ton's in Irvine. When he would talk to customers about food and cooking, he'd speak with such enthusiasm that people would sometimes ask if he'd come to their homes to cook for their friends. A private catering business was born.

On a trip to Las Vegas, Quinn recognized celebrity chef Kerry Simon at his restaurant at Palms Casino Resort; Simon offered to buy the young fan a drink. They talked about food: premium ingredients, the beauty of a good cocktail. Seeing Quinn's ambition, Simon invited him to be a stage, the kitchen equivalent of an intern, at his Los Angeles restaurant, Simon LA. Soon after, Quinn joined the staff at Charlie Palmer at South Coast Plaza, and months after that, he became a chef at Hanna's in Rancho Santa Margarita, a place with a hospitality policy to never say no.

"I can't tell you how many times a table sat down and ordered a rack of lamb, and I had to leave my station, run to Trader Joe's, buy a rack of lamb and cook it," he says.

A guest once requested an order that contained mushroom risotto, a 10-ounce filet, 6-ounce lobster tail and bacon-balsamic Brussels sprouts. "The plate looked like shit," he recalls.

In early 2010, Quinn got a phone call from Daniel Shemtob, who told him about his plans to start a food truck. The two had become friends as teenagers while

Quinn was working at the Starbucks across the street from UC Irvine. Shemtob would come in and linger, and to help time pass, Quinn would challenge Shemtob to do such things as take a quadruple shot of espresso—and he'd do it. "We've always had a love-hate relationship," Shemtob says.

The 23-year-old Shemtob had watched the success of Los Angeles food trucks such as Korean taco sensation Kogi, as well as those of such OC-based ones as Piaggio On Wheels and Barcelona On the Go. The entrepreneurial Shemtob thought he could launch one, too, but he needed someone to create the menu. He asked Quinn because he was the only chef he knew.

Ready for a new venture, Quinn was eager to be a part of it, but he didn't want to simply craft recipes for other cooks to botch. "I said, 'It's not going to work like that. Let me do it with you,'" he says.

RULE NO. 3: THERE'S A 3 PERCENT GRATUITY ADDED TO ALL GUEST RECEIPTS

The policy is typed out at the bottom of each menu. All the money goes strictly to kitchen employees. "We firmly believe that chefs are underpaid, and this is a way of saying, 'Thank you for your hard work,'" Quinn says. "It's a way to show appreciation for people busting their asses. To be honest, we don't have the budget for these people. When you see all they do and see the 3 percent gratuity, you'll be like, 'Okay, who cares? It's 3 cents on a dollar to help these lunatics have families.'"

SHEMTOB AND QUINN launched the Lime Truck in June 2010. To Shemtob, both the fruit and color symbolize the "clean, crisp and refreshing flavors of California." They paid \$12,000 for a used food truck, painted it lime-green and devised a lofty concept for its cuisine. Quinn would cook dishes using local, organic and sustainably sourced ingredients, and he would change them up on the fly. The whiteboard menu could have "Crispy Gnocchi" scribbled on it one day, and "The Most Interesting Sandwich in the World" the next. (The latter was a

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MEET YOU AT THE PLAYGROUND

» FROM PAGE 14

grilled cheese stuffed with baked mac and cheese, grilled chicken, and bacon.) Its fan base quickly spiraled from a handful of friends to mobs of repeat customers who'd drive from all over the county and beyond to taste what's new.

While Quinn cooked, Shemtob stayed on the business side of things. "I wouldn't say he's Gordon Ramsay, but he's very aggressive and wants it his way, and he's very loud about it," he says. "If the food isn't perfect, he's gonna snap at somebody." But seeing Quinn's passion was "awesome," he says. "He was coming up with crazy new things. It made every day exciting."

Then, an even bigger opportunity came. Food Network was casting for the second season of *The Great Food Truck Race*, a competitive reality show for which gourmet food trucks from around the country embark on an "epic coast-to-coast culinary road trip." Of that season's eight contestants, producers picked two from OC: the Lime Truck and popular vegan-food truck Seabirds.

The unabashed personalities of Quinn, Shemtob and new Lime Truck chef Jesse Brockman—all of whom donned purple pants and lime-green sweat bands throughout the competition—made for entertaining television. "We loved their cockiness," says executive producer Dean Ollins. "When we met with them, they said, 'We're the best food truck. We're good-looking guys, and we can't be stopped.' They said there was nothing this production could do to throw them off their game. They basically dared us. So we put them through the ringer."

Host Tyler Florence threw "Speed Bump" challenges at the trucks: "You're out of propane," "You must lose a chef," "You can serve only desserts." When one challenge called for the chefs to create dishes that cost less than a dollar, Quinn resorted to using Velveeta cheese, which disgusted him. Ollins says Quinn's "strength is his weakness. . . . He believes in what he's doing, and he's confident, and these are wonderful traits, but he stubbornly refused to adapt almost before it was too late."

In his on-air interviews for the show, the bullheaded Quinn would defend his dishes to the proverbial bone. "This guest-judge dude just doesn't know what the hell he's talking about," Quinn railed, after a Kansas City food critic dismissed his ricotta pancake as "a little pasty, a little gluey, a little too sweet." "He's not a chef; he just eats for a living. That's the easiest job in the world."

After Miami restaurateur Michael Schwartz praised his citrus-cured ahi tuna poke but said he felt it was a dish from the 1980s, Quinn retorted, "Yeah, it is a retro dish. It's a classic flavor because it works. It's not like we're gonna stop making beef stroganoff because it's outdated."

The Lime Truck sped to the \$100,000 winner's prize the same way it did on the streets of Orange County—by making fans out of a diverse array of everyday eaters hooked on its balls-out approach. But when the trio returned home, Quinn and Shemtob needed a break from the truck and each other. To Shemtob, it had become apparent Quinn "really needed

a restaurant." He would make dishes he loved in the Fullerton test kitchen, but they wouldn't turn out the same way when he tried to re-create them in the cramped truck. Quinn says he, too, knew that for him, "a food truck was not going to be the end-all."

By January 2011—before the show had even aired—Quinn and Shemtob had parted ways. "Jason was a lot of the heart of the company," says Shemtob, who now manages three Lime Truck luxe *loncheras*. "But we didn't work that great together."

Quinn was already scheming for his own place. He wanted to use his \$27,000 share of the reality-show winnings to help to open a burger restaurant, calling it the Playground. While that idea "lasted not even two weeks," the name stuck. The new restaurant was going to be a "playful, joyful place," not "fine-dining Seriousville."

He found a former Mexican seafood restaurant on the corner of Fourth and Spurgeon streets in Santa Ana and transformed it into an industrial-style tavern with beer taps on the wall, acid-washed-copper detailing and exposed black piping overhead. Family members jumped in on the business: Bob became the restaurant's facilitator, while Jason's brother, Brandon, worked as the floor manager.

Next came assembling a kitchen team, which Quinn cobbled together using referrals from chefs, friends, applicants and even his ex-girlfriend.

"I learn so much here, and I get yelled at every day," says Natasha Schneider, who was stuck in culinary-school hell until Quinn invited her to join the Playground. "I just want to be good."

Quinn pounded into the crew his restaurant philosophy, which oozes out of every entrée, appetizer and dessert. The Playground burger, a mix of 50 percent grass-fed wagyu chuck, plus brisket and dry-aged American rib-eye, is cut by hand and ground multiple times. Butter is hand-churned. A S'mores tart has a homemade marshmallow fluff brûléed to order.

The restaurant became a sensation almost immediately—and then came the meltdown.

Last month, Yelper "Naseem M." of Santa Ana wrote a scathing review of the Playground, complaining about the mandatory 3 percent gratuity, its refusal to cook beef any way other than rare or medium-rare, and a flurry of other details ("Sous vide chicken? Seriously? Flavorless and a direct copy of David Chang at Momofuku—except Chang is brilliant"). But for Quinn, it was the reviewer's line about his family "walking around endlessly trying to be restaurateurs [sic]" that set him off. The chef fired back, "How fu*k'ing cheap are you?" and "I WISH I WOULD HAVE PAID FOR YOUR BEERS AND KICKED YOU THE FU*K OUT OF MY RESTAURANT" He closed with "Burn in hell."

"I did everything I could to make them happy," Quinn says. "I told them they did not have to pay. They let themselves leave angry. They ruined their own time."

The story quickly went viral, with people debating whether Quinn crossed the

» CONTINUED ON PAGE 19



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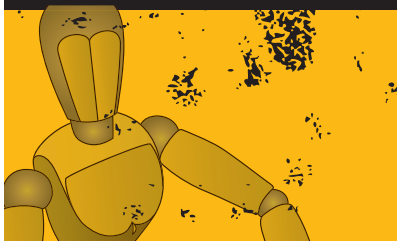
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MEET YOU AT THE PLAYGROUND

» FROM PAGE 16

line. He's sure he lost customers because of his response, but the week after the ordeal appeared in the news, the Playground was more packed than ever, with more than 30 people approaching him to profess they admired what he did. As an added act of defiance, the Playground added "Burn In Hell" Shrimp to the menu.

"Everyone who works in hospitality dreams of telling someone to fuck off and getting to tell that customer who's awful, 'You know what? You suck,'" Quinn says, his voice booming and hands flailing. "I was just pissed-off and believe in what we do. We will not be taken prisoner. We have a responsibility to our customer, and the customer is always right—until they are wrong. We're gonna cook the best food we know how, and the people who understand it will love us, and we believe that will be enough to support us, and if it's not, we'll go down swinging, knowing we tried our best, and I can sleep at night."

RULE NO. 4: PEOPLE MUST CARE

By care, he expects his kitchen staff to work the same grueling 70-hour work-week and give the food the same excruciating attention he does.

Quinn holds up a scarlet turnip that came from County Line South near Indio, then carves out with a knife any speck of dirt or imperfection. The process is impossibly slow, but simply washing it would make it lose its luster. "This thing came from a seed in the ground," Quinn says. "It was nurtured by a woman who really, really cared. We have the opportunity to make it better than it was, which is a really, really cool thing to do."

He adds, "With everything, we want to tell the story of it. Everyone's had a turnip before, but, wow, this is a scarlet turnip. There's a reason why people come here, and it's not to have run-of-the-mill food."

"OKRA! SPROUTS! Where's the toga-rashi?" asks Quinn, who's wearing a white chef's coat, jeans and a lime-green rubber watch as he stands at the steel counter, inspecting each plate as it passes through before a server takes it away.

It's Wednesday evening, and guests are filling the restaurant. Coheed and Cambria's "Anything for You" blares from a speaker in the kitchen. The other chefs don lime-green sweat bands on their foreheads as a joke, poking fun at Quinn's television foray. They call him "Hollywood" because he always seems to be talking to fans and reporters.

Quinn works the room, leaning over communal dining tables and talking to guests about the food. Sean Walsh of Newport Beach is a "Lime Truck junkie" and now comes to the Playground three or four times per week. He's most obsessed with the Brussels sprouts. "Ahhh, they're crunchy, earthy, organic, healthy," he says. "There's a twist of something daring that I can't figure out."

The Playground recently started serving Death Row Dinners: meals people would request if it were their last day on Earth. "Very few people would want their last meal to be Le Bernardin's 17-course

tasting menu," Quinn says. "You want mom's cheesy potatoes. Ham. Roast chicken. Soul-soothing food."

He also started Sunday Suppers, for which the chefs use up all the remaining ingredients from the week to create a mishmash of surprise courses.

Though his first restaurant is only three months old, Quinn is already envisioning the next endeavor. "I would love to have a place that specializes in fried chicken or omakase sushi or our renditions of classic sandwiches," he says. His eyes are set on a beautiful brick building

in downtown Santa Ana that once housed the offices of the Gas Co. No lease has been signed as of yet, but Quinn would like to launch a "very unique, upscale restaurant" there, saying that "everyone wants it to happen."

Tonight, Quinn offhandedly mentions to DeLoach that he fainted the night before while in the bathroom. On his way to work that morning, he ran a red light without even noticing.

"It's hard to imagine that we could keep going at this pace," says Quinn. "It's unnatural, and we shouldn't be doing it this hard. But we want to because we can and we're good enough to."

So Quinn soldiers on. The day before the Playground opened last November,

the staff got matching forearm tattoos: "You, me & all our friends" has become the restaurant's mantra. Quinn has another tattoo that reads, "This too shall pass." He got it after attending his grandmother's funeral and learning that it was one of her beloved phrases.

"A lot of people see it as bad things will pass, but the way I see it, all this success, it can go away," he says. "So enjoy it while you can."

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FRIENDLY PASTIMES

fri/02/17

[LECTURE]

* **Showdown** 'THE BEATLES VS. THE ROLLING STONES'

You say you've got them moves like Jagger, eh? Well, my guitar gently weeps, so suck it. These are the typical clamorings of a Beatles vs. Rolling Stones fan rivalry. While we may never come to an agreement over which British invader shall reign supreme in our collective classic-rock consciousness, we can objectively analyze the music and images of each band during the times they were blowing our American minds. Develop an educated conclusion to the decades-old debate at Huntington Beach Academy for the Performing Arts' "The Beatles vs. The Rolling Stones" lecture.

"The Beatles vs. the Rolling Stones" at Huntington Beach Academy for the Performing Arts, 1905 Main St., Huntington Beach, (714) 536-2514; www.hbapa.org. 7:30 p.m. \$15-\$20. —AMANDA PARSONS

[COMEDY]

Bleeding Hearts The Upperclassmen's *Valentines Breakdown*

Is Valentine's Day finally over? For fuck's sake, you survived Singles Awareness Day (a.k.a. the Val-pocalypse), and now you need some tension relief. The improv geniuses of the Upperclassmen, who come straight outta Long Beach, present *Valentines Breakdown* at STAGEStheatre. Here, the brokenhearted and depressed

can find solace in comical interpretations of *The Dating Game*, *Party Quirks* and *Hell Date*. Delight in the bizarre as this improv troupe takes obscure dating scenarios and spins them well beyond the realm of sane. Bring your friends: Some may get chosen to go onstage to embarrass themselves—and laughing at someone else is, truly, the best antidote for a heavy heart.

The Upperclassmen's *Valentines Breakdown* at STAGEStheatre, 400 E. Commonwealth Ave., Fullerton, (714) 653-3663; www.upperclassmencomedy.blogspot.com. 10 p.m. \$7. —ERIN DEWITT

sat/02/18

[CONCERT]

Like Sunshine G. Love and Special Sauce

For many great musicians, location is a major influence on their sound. Jack Johnson's mellow voice and reggae rhythms take listeners to a beach laced with the smell of wax on a surfboard. Bruce Springsteen conjures up images of New Jersey and hardworking, blue-collar neighborhoods as grizzled as the Boss' 5-o'clock shadow. And even though G. Love and Special Sauce hail from Philadelphia, their white-man soul and jam-band riffs belong to SoCal, the bluffs, the surfers and all those beautiful people. Their ability to rock a crowd into a hip dance and bring about a feeling of youthful exuberance is something that's right at home in OC. So head on down to the House of Blues to see a bomb-ass concert, featuring songs such as "Milk and Cereal," "Rodeo Clowns" and "Sweet Sugar Mama."

G. Love and Special Sauce at the House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-BLUE; www.houseofblues.com. 9 p.m. \$25. All ages. —JOE LAPIN

[ZOMBIES]

* **Die My Darling**

SWEETHEART MASSACRE ZOMBIE PROM

Local zombies! Surface and grab a date for the Fourth Annual Sweetheart Massacre Zombie Prom in Long Beach. This year's gruesome gala features music by Horror Squad, Pu\$\$y-Cow and Micah Schnabel of Two Cow Garage. A bit more risqué than the typical high-school dance, there are also burlesque performances by Miss Vicious and Fever Blister. Come in your finest zombie attire for the Zombie Prom King and Queen competition—plus, you want to look your best for your moment in the photo booth (not to mention, dressing "infected" gets you a cheaper cover charge).

Fourth Annual Sweetheart Massacre Zombie Prom at Blue Cafe, 217 Pine Ave., Long Beach, (562) 436-3600; www.bluecafelive.com. 9 p.m. \$10; infected, \$6. 21+. —JESSICA FORD

OC WEEKLY

ZONE PAGES

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sun/02/19

[CONCERT]

Uke Power JAKE SHIMABUKURO

Dare we call Jake Shimabukuro the philosopher king of the ukelele? NPR called him a “master,” the thinkers at TED said he’s going to “revolutionize” the perception of the humble instrument, and Conan O’Brien was reeling after a live Shimabukuro version of “My Guitar Gently Weeps.” Live, he makes his little uke howl, hum and harmonize with mind-boggling personal arrangements and a blur of fretwork. Has “Don’t Stop Believin’” ever been so powerful? His first book of song transcriptions was just released, so if you dare to follow the master, you’ll at least have a path. Or if you just want to reel at the depth of his inspiration and technique, you’ll at least have the schematics in front of you.

Jake Shimabukuro with Aolani Kaeka at the Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930; www.thecoachhouse.com. 7 p.m. \$25. All ages. —CHRIS ZIEGLER

[THEATER]

Better Than Mimes Four Clowns

Clowns aren’t just for kiddies or terrifying cinematic fables anymore—no, clowns of the 21st century engage in graphic violence, simulated sexual acts and “other wanton behavior.” Long-maligned by society because no matter how nice or cute they try to be, they make our col-

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lective skin crawl, clowns take on a new form in Jeremy Aluma’s show, and Sad, Mischievous,

Angry and Nervous have decided to stop, er, clowning around and finally give us what we want: warped, atrocious reflections of ourselves. They also make you laugh (perhaps through your shrieking), as they reminisce about their tragic pasts, but the jury’s still out on whether this mimicking of human horrors will finally turn that sad clown frown upside-down. Keep us posted.

Four Clowns at Nicholas Studio, South Coast Repertory, 655 Town Center Dr., Costa Mesa, (714) 708-5555; www.scr.org. 2 p.m.; also Fri.-Sat. 8 p.m. \$20-\$25. —STACY DAVIES

mon/02/20

[LIBATIONS]

A Case of ... No Good Mondays

Everyone hates Mondays—we even sing about it! “Manic Monday,” “Monday,

Monday” and the classic “I Don’t Like Mondays” (although that one refers to a PCP-tripping, murdering teen)—they all help us vent about the first day of the week, when we have to pretend to be the people we’re not. Alex’s Bar feels your pain and has instituted the fairly helpful “No Good Mondays,” at which you can drown your prophecies of the week’s sorrows in dollar beers and cheapo drink specials, as well as request dreary songs from the guest DJ. There’s little else you can do, after all, so get a buzz on and get moving into Tuesday!

No Good Mondays at Alex’s Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com. 8 p.m. Free. 21+. —STACY DAVIES

tue/02/21

[COMEDY]

Dream Team Fantasy Comedy

Fantasy Comedy is similar to Fantasy Baseball or Fantasy Football, except you don’t get to pick your players—the Improv does! The latest round of Fantasy Comedy features a talented roster of rookies, as well as some vets showing off their standup chops. It’s advertised that Improv-goers are sure to see their “dream comic” here—and though we doubt Lewis Black is co-headlining with George Carlin, we know the bookers here are exceptionally skilled at handpicking stars. So whether this night’s performers include world-renowned celebrities or the stars of tomorrow, head over to the Brea comedy club to see who shows up.

Fantasy Comedy at the Brea Improv, 120 S. Brea Blvd., Brea, (714) 482-0700; www.improv.com. 8 p.m. \$12. 18+. —ERIN DEWITT



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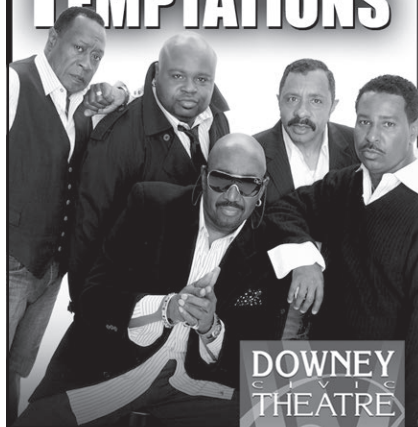
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wed/02/22

[CONCERT]

Let It Bleed

Surfer Blood

Surfer Blood are angling to become the go-to cute-rock mixtape leaders of the 2010s, but they've started to push past the basics. *Tarot Classics*, their new EP, isn't quite their "Letter to Memphis," but the underrated *Trompe Le Monde*-era Pixies are all over this—single "Miranda" and coda "Voyager Reprise" are respectful echos of the biggest, poppiest album the Pixies ever made, and they're adorable for it. When Surfer Blood attach some River Cuomo-style bleeding guitar leads, they deliver pretty much the stickiest tarball of nerdrock joy science can measure. Last track "Drinking Problem" got mauled by Morrissey on the way to mastering, but plenty of bands have suffered that kind of damage and come out okay. As long as these kids swim toward Memphis and not Manchester, they'll survive.

Surfer Blood at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 9 p.m. \$13. All ages. —CHRIS ZIEGLER



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about. So do most folks—leave it to Max Bloom's Cafe Noir to give people an outlet. With coffee costing less than a dollar (very much appreciated), tasty little baked things and charming '40s-style décor, this might be the least skeezy of all weeknight open mics. The hosts encourage all forms of art: music, poetry, comedy, interpretive dance, anything. So if you've got something to say, or you just can't wait any longer for the weekend, head to Fullerton for a collaborative creative experience.

Open Mic and Jam Session at Max Bloom's Cafe Noir, 220 N. Malden Ave., Fullerton, (714) 871-2600; www.maxbloomscafenoir.com. 8 p.m. Free. —ERIN DEWITT

[THEATER]



Elementary

SHERLOCK HOLMES: THE FINAL ADVENTURE

If only Sir Arthur Conan Doyle had written more. Sure, there are two massive volumes of Sherlock Holmes' adventures, but somehow, that doesn't seem enough. Which is probably the reason Steven Dietz's adaptation of one of the most famous Holmes stories into a full-length stage production is met with such acclaim from hungry Holmesians. *The Final Adventure* begins with Doyle's *A Scandal In Bohemia*, in which the detective meets his intellectual match and lady love, Irene Adler, who is blackmailing the king. Dietz, however, extends the story into a twisting tale of danger, sharp wit and mortal enemies. Could this finally be the end for Holmes? Don't be ridiculous. And just to sweeten the deal, this night only is "pay what you can."

Sherlock Holmes: The Final Adventure at the Long Beach Playhouse, 5021 E. Anaheim St., Long Beach, (562) 494-1014; www.lbplayhouse.org. 8 p.m. Through March 24. Pay what you can; otherwise, \$14-\$24. —ERIN DEWITT

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[CONCERT]



Get Schooled

BUILT TO SPILL

The elder statesmen of indie rock are coming through town again—hipsters, prepare to be dazzled by heart-melting songs about the weather. Though Boise's Built to Spill may be a part of the irritating trend in modern music of lyrical material rife with über-precious sentiment, at least they were doing it decades before v-neck wearing douchebags were shitting in their American Apparel leggings. And the band have always done it their way, with seven albums featuring jam-tastic guitar interludes accompanied by singer Doug Martsch's Neil Young-esque warble. Sentimental never sounded so genuine.

Built to Spill with Sister Crayon at the Glass House, 200 W. Second St., Pomona; www.theglasshouse.us. 8 p.m. \$20. All ages. —BRANDON FERGUSON

thu/02/23

[OPEN MIC]

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Do the Mazavaroo

The last time I ate the woefully underappreciated sausage called boerewors, it was at a now-shuttered South African bar in Long Beach. It's as basic a tube steak as you can imagine: mildly spiced ground beef stuffed into casing with bits of fat, browned on the grill, and served with its two ends as stubby as a just-extinguished cigar. The texture is coarse, closer to a hamburger than a hot dog, and at Mozambique Peri-Peri in Newport Beach, it can be had in a hoagie roll as a sandwich; as the third protein in a full-on combo meal also involving chicken and shrimp; or, best yet, in a roti wrap stuffed with French fries and a slathering of tomato bredie sauce, an almost-fruity stew of tomato and spices that I'm shortchanging when I describe it as kind of South African version of Italian ragu.

The restaurant lovingly refers to this sausage wrap and others similar to it as African burritos. It does so because it directly competes with Chipotle and other fast casuuls next door. And it's an apt descriptor, especially when you consider the peppa drop steak wrap, with its seasoned chunks of grilled beef and beans, could almost be mistaken as a carne asada burrito. You can't blame Mozambique for resorting to terms we can understand—how else to familiarize its African cuisine with customers who would otherwise be unfamiliar? Most who walk in to Mozambique Peri-Peri will need something to relate to when they survey the list of foreign-sounding ingredients such as peri peri and mazavaroo. The cashier—often a doe-eyed blonde, always two degrees happier than her customers—is also a tour guide. “Do you have any questions about our menu?” she brightly asks everyone who enters.

Peri peri, she'll tell you, is the house spice—an African chili pepper that Mozambique bottles in a hot sauce that resembles a cross between Tabasco and Italian dressing. Mazavaroo is a Mauritian pesto of sorts, made by pulverizing green chiles into a paste that's dribbled onto the restaurant's mazavaroo fries. The sauce is thinner than Peruvian aji and chunkier than chile verde; with every bite, the hotness builds to a slow, steady burn that eventually leaves your mouth numb, your brow damp, and you forever spoiled for any mound of fried potatoes left unspackled by the piercing blend.

I'll go so far as to say that a meal consisting of a boerewors roll with a side of mazavaroo fries is the best plate of food, period, at this Irvine Co. plaza. The Bluffs features Daphne's, Chipotle and Pei Wei, all of which offer nothing that compares. While it's true that Mozambique Peri-Peri is to the original Mozambique in Laguna Beach as Pei Wei is to P.F. Chang's, this restaurant is the better ambassador for its forebear than Pei Wei can ever be to its parent chain. With a mirrored wall and classy, black seat cushions, the din-

Mozambique Peri-Peri is the cheaper, fast-casual sister of the venerable Laguna Beach original

BY EDWIN GOEI



TRIANGLE OF TASTINESS; BELOW: AFFORDABLE IN NEWPORT!

PHOTOS BY MARY PASTRANA



ing room itself has an elegance unusual for a fast-casual. It's easily the Theron in a plaza full of Kardashians. Most important, the two cooks on staff work as though they are feeding a finicky Laguna Beach crowd. Watch them in action, and you'll see vegetables sautéed to order in blazing-hot pans, steaks searing atop a smoky grill, and hot fries going airborne, tossed into a bowl under a blizzard of salt.

The prices are, of course, the main difference. As of this writing, Mozambique Peri-Peri offers a roasted pork chop as big as Gibraltar served with surprisingly buttery mashed potatoes and a still-crisp sauté of broccoli, zuc-

With every bite, the hotness builds to a slow, steady burn that eventually leaves your mouth numb, your brow damp.

chini and red peppers for about the price of two Subway foot-longs. The chicken curry bowl is even cheaper, and the way the gravy seeps into the yellow Moroccan rice is as remarkably satisfying as seeing the Springboks in action. Mozambique's curry shares the tomato pep of Indian chicken tikka masala and the milky warmth of Thai yellow curry. It would also be appropriate to sample some samosas as a side dish—the flaky, triangular parcels are also Indian imports to South Africa.

When you are ready to go past the “burritos,” ask for the Combo Maputo Platter, which eats like a CliffsNotes summary of some of the original eatery's best items. A small offering of boerewors is included, alongside a quarter of the peri peri chicken criss-crossed with char, two bifurcated grilled shrimp, a cup of spicy black-eyed-pea stew, pineapple slaw and more of those addictive mazavaroo fries—the gateway drug that will, sooner or later, compel you to go directly to the supplier in Laguna Beach.

MOZAMBIQUE PERI-PERI
1332 Bison Ave., Newport Beach, (949) 718-0956; www.mozambiqueperiperi.com. Dinner for two, \$12-\$30, food only. Open daily, 11 a.m.-10 p.m. Beer and wine.

HOLE IN THE WALL
» GUSTAVO ARELLANO

Hue Great

HUONG GIANG

14564 Brookhurst St., Westminster, (714) 531-5930.

They sit at every table at Huong Giang in small glass bowls: long, smooth, fire-engine-red peppers pulsating with the promise of their alluring hell. Eaters bite into them with ease, or snap them into pieces and toss them into soups, onto noodle plates, onto everything. It's an exercise in masochism, but also just a garnish for the food of Hue, the capital of the former Vietnamese empire that's to central Vietnamese cooking what champagne is to the bubbly. And Huong Giang is its local emissary.

The most famous dish of central Vietnam is bún bò Huế, pho's abrasive cousin, and most of the tables here order at least one bowl. The funky sea of cubes of congealed pork blood, trotters, tendons, slices of beef shank and pork sausage creates a broth that zaps like a live wall socket—even before you spike it with banana blossoms, rau ram, those vicious peppers and the rest of the small jungle of herbs Huong Giang's waiters place before you. It's a spectacular soup, one that snaps at you, fatty and comforting yet letting you know of its furtive power with every sip, but there are many as-worthy plates for the less adventurous. Bánh beo, small rice cakes, are a Vietnamese dim sum, the cakes topped with anything from pork cracklings to dried shrimp, all accompanied by a fish sauce spiked with the same chiles that sit on the tables. The rice cakes themselves are more for texture than taste, but they're fine catalysts for the rest of the flavors that sit before you, sopping them up like the most delicious sponge on Earth.

Huong Giang is actually best known for its charcuterie, a side business so successful that half of the restaurant is a kitchen in which women make bulk orders, and the to-go menu lists only meats and egg rolls. Sausages come in many varieties, but the best are the ones spiked with periwinkle—not the color, but rather the clam, here tossed with ginger and pork, then patted around lemongrass, briny yet brawny. Even better is what they translate into English as “pork hash” but is better appreciated as Vietnamese Spam: compressed ham mixed with shreds of daikon and a long sliver of habanero waiting for you to bite into it and sweat. If they sold it as a breakfast bánh mì, we'd have the next Egg McMuffin—and for three cubes of them, expertly wrapped in banana leaves, for 50 cents, you also have the best food deal in Orange County right now. Go, and beware those chiles—you've been warned.

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food»



MARY PASTRANA

To You-Know-Where and Beyond!

Anne Eng of Panfiniti

When it came time to interview someone aboard another luxe *lonchera*, Anne Eng's Panfiniti reminded me of a concept my friend would talk about opening if she could. Wrapping our digits around grilled bread and melty fillings is a menu we can all relate to.

What are six words that describe your food?
Fresh, appealing, appetizing, flavorful, scrumptious, comforting.

What are eight words that describe you?
Fun, outgoing, friendly, caring, organized, ambitious, assertive, passionate.

Your best recent food find:
Pavlova from Extraordinary Desserts in San Diego—I can't resist a good dessert. It not only is so beautifully presented with fresh berry sauces and flower petals, but it is also delicious with the custard in the middle.

Most undervalued ingredient:
Porcini mushrooms have such awesome flavor; not enough chefs use them.

Rules of conduct in your kitchen:
Keep our work areas clean and neat and have fun!

One food you detest:
The smell and the taste of black licorice just doesn't agree with me.

One food you can't live without:
Eggplant is so good, especially when it soaks up all the sauces cooked with it. *Culinarily speaking, Orange County has the best:*

Farmers' markets full of fresh fruits and vegetables. SoCo in Costa Mesa is my favorite.

Favorite cookbooks:
I love baking. There's a pastry shop in Seattle named Macrina Bakery & Cafe. The owner, Leslie Mackie, has a cookbook by the same name, and it's one of my favorites. *When you're not in the kitchen cooking, what are you doing?*

Being a mom to my three kids, hanging out with friends, and hopefully some exercising.

Weirdest thing you've ever eaten:
Cooked ginseng root. It tasted so nasty!

Weirdest customer request:
A roasted turkey panini without the bread. We put all the ingredients together and the sauce on the side.

ON THE LINE

» ANNE MARIE PANORINGAN

Funniest lesson you've learned:

To bungee-cord down the POG [Passion Orange Guava] juice in the refrigerator. I forgot to tie it down one day, and 5 gallons of POG came spilling out of the refrigerator—and out of the truck. Since I was on the freeway, there was nothing I could do but watch it slosh around in the truck. I don't know if it's the hardest lesson I've learned, but it's the funniest I've learned. *Who's your hero, culinary or otherwise?* I would say Jesus Christ because without Him, I am nothing.

Where did you grow up? What brought you here?

I was born in Taiwan and moved to Seattle when I was 9. I met my husband at the University of Washington, and we moved to OC after we got married, when my husband received a job offer.

Favorite places to eat (besides your own):
AnQi, Marché Moderne and, of course for us Asians, Sam Woo in Irvine.

Biggest challenge in operating a luxe lonchera:
In the beginning, it was learning to drive the 16-foot truck, making sure I didn't back up into anyone or anything. The first time I backed up, I almost took out an entire tree. Nowadays, it's the daily physical activities to get the truck ready that are challenging.

What dish would you tell newcomers to Panfiniti to try first?

The Hawaiian steak panini because we have a lot of followers who come back just for that one. We even got booed one time when we ran out in the middle of service. *What advice do you have for those who might be thinking about a career in food?* Do lots of research to see if it's feasible, and be unique in what you do. Your customers are always No. 1. Try to develop a relationship with them, and by doing so, they are more likely to come back.

Follow Panfiniti on Twitter: @panfiniti.

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Not 'Ewww,' But Ew

Pad See Ew at Thai & Chinese Express



JOHANNES DEWALD

EAT THIS NOW

» EDWIN GOEI

The name is generic. The food-court location is even more so. And since Thai & Chinese Express offers the usual array of chafing trays, with the orange chicken still a coveted item, most people would be forgiven for dismissing it as such. But slowly, gradually, more and more customers are beginning to realize there's more behind this food-court counter than what can be picked off the steam-table line. They're discovering the thing to do is to order à la carte. The kitchen makes

a fine pad Thai, but the Thai noodle to eat here is actually pad see ew—the truest expression of this relatively unsung stir-fried noodle of Chinese origins and Thai interpretation.

If you've had the dish elsewhere, you know the components are simple: Scotch Tape-wide rice noodles, sweet soy sauce, beef, some sort of green vegetable—preferably of the snappy variety. Everything else is in the execution, and Thai & Chinese Express does it exceeding well. It uses not one, but three different greens: bok choy, American and Chinese broccoli. None of it is overcooked. The beef is plentiful and tender, and the rice-noodle ribbons are rendered to a silken texture—each slippery belt left with just the slightest chew and thoroughly seeped in the seasoning. As it needs to ultimately slide down your gullet, a little grease is permissible and expected. But you need to eat it seconds from the blazing heat of the wok to fully appreciate its splendor. It only retains the precious, seared wok-breath for exactly the length of time you'll need to finish the dish... which isn't long. *From a Feb. 8 Stick a Fork In It post.*

THAI & CHINESE EXPRESS

2540 Main St., Ste. J, Irvine, (949) 724-1813.

DRINK OF THE WEEK

» GUSTAVO ARELLANO

Pink Pigeon Rum

The suits gave us Hi-Time gift cards for Christmas, and ain't Village Voice Media a swell company to work for? No sarcasm: I was ecstatic to buy something outside my bourbon/tequila/mezcal triumvirate that rules my liver and scheduled a day to roam Hi-Time's many aisles.

I decided on a bottle of scotch and a bottle of rum, and then I asked Dave for advice on the matter. He suggested something-or-other, with a tongue-twisting name and in a stately bottle befitting of Scotland. But for the rum, Dave said Pink Pigeon was my best bet. The name immediately put me off, but... the bottle—look at it! It looks like an Affliction T-shirt or a brew Gwen Stefani would sponsor. I immediately texted Dave that the bottle was *fresa*—"fruity" in Mexican Spanish, but here really froufrou. But Dave stood his ground, so I bought it.

THE DRINK

Don't get as put off by the bottle as I initially was—this is one of the best rums you can buy in Orange County. It's from the island of Mauritius, which most people will only know as the small island off Madagascar that's *not* Réunion. The heavy sweetness at the onset is vanilla, a fragrant, almost jolting taste you'd only associate with cake. Then



comes a sugary middle, topped by a spice at the end that the official flackage says is nutmeg but comes off more as cinnamon. It's a creamy, golden, luscious drink that's an absolute bargain at around \$25 and proves one cardinal truth: DAVE LIEBERMAN IS GOD. *From a Feb. 10 Stick a Fork In It post.*

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This Is How We Do It

As two pals fight over Reese Witherspoon, *This Means War* sticks to the script
BY NICK PINKERTON

Hostilities in *This Means War* are declared as two workmates compete for the affection of the same woman. The contested object is Lauren (Reese Witherspoon), a product tester who decides to apply comparative-shopping techniques to dating. Her would-be beaux, FDR (Chris Pine) and Tuck (Tom Hardy), are best friends who sit across from each other at work. The hook is that their desks are in the slate-colored guts of the CIA's Los Angeles field office—and that the boys will put the agency's entire arsenal to work in their pursuit.

Tuck has a 7-year-old son and an ex-wife and is now shy in love; FDR is a Don Juan who knows every club doorman in town and finds more than his match in Lauren, a woman ready to inform him when he's grossly overestimating the effect of the twinkle in his eye.

The cocky presumption of charm that isn't actually there is precisely the problem with action-comedy *This Means War*. It's a movie that acts straightaway like it has an audience eating out of its hand, while neglecting to do anything surprising or delightful to actually seduce that audience.

The problem is not the cast, exactly. In the office, Hardy does some funny passive-aggressive business with his keyboard, his nattering putdown rapport with Pine sometimes threatens to almost mesh, and Witherspoon remains one of our most game, least vain comediennes. The premise—two men abusing their access to billions of dollars' worth of spy tech to pursue a woman—is novel, even potentially promising as a satire of dating in the online intel era, with FDR and Tuck customizing their approach to Lauren's interests while anticipating and adapting their pitches to her every complaint, gathered in surveillance of Lauren's girl-talk sessions with pal Chelsea Handler. But aside from the high-concept novelty, *This Means War* prefers to keep things as familiar as possible at every opportunity, so as not to disorient the most timid paying customer. By the time the line "Was this some kind of bet?" arrives, it's clear this is timetable script writing, with confrontation coming right on schedule.

The familiarity of the material extends to Lauren's decision between the well-oiled lady's man and the solid, dependable type. Quite recently, Witherspoon was looking at the same choice in *How Do You Know*. But where James L. Brooks' great, humane film searched out emotional individuality within Owen Wilson's and Paul Rudd's bad-boy/nice-guy archetypes, *This Means War*'s temperamentally shallow director, McG, deals strictly in readymades. (Not surprising: *Terminator Salvation*, McG's last movie and an attempt to rebrand himself as a director of dark and serious material, was a mag-



REESE'S POPCORN-FLAVORED MAN-SANDWICH. BELOW: TARGET PRACTICE

PHOTOS BY KIMBERLY FRENCH



pie's gathering of post-apocalyptic tropes without one iota of invention.)

McG, who began as a director of some of the most loathsome music videos of the 1990s (Sugar Ray, Smash Mouth, "Pretty Fly [For a White Guy]"), the sort of stuff that calls for a VIP circle in hell), uses music as though it were speed, a quick bump to give a scene energy (such as the

sequence in Lauren's apartment in which FDR and Tuck slink around, planting bugs just out of her sight, as she obliviously bops to Montell Jordan's "This Is How We Do It"). His directorial m.o. has never evolved past trying to make every scene "pop"; consequently, he's much more comfortable crosscutting between control-room antics and date nights than

The cocky presumption of charm that isn't actually there is precisely the problem with action-comedy *This Means War*.

digging into the intimate moments. But such constant, coercive insistence on what a rollicking good time we're having is inevitably smothering, and by the time an extended epilogue brings back the characters that you've presumably fallen in love with for a curtain call, it only works as a chance for a head start to the parking lot.

By the law of rom-coms, FDR is ripe for comeuppance for assuming he can put the same lines over on every girl—but *This Means War* assumes the same: that paying customers will always react to the same button-pushing emotional and musical cues, as though they were Pavlov's dogs. This arrogance is the difference between crowd-pleasing and pandering.

THIS MEANS WAR

was directed by McG; written by Timothy Dowling and Simon Kinberg; and stars Reese Witherspoon, Chris Pine, Tom Hardy and Chelsea Handler. Rated PG-13.

opening

THE SECRET WORLD OF ARRIETTY

Although Japanese filmmaker and animation virtuoso Hayao Miyazaki (*Spirited Away*) serves only on the periphery as co-writer and production supervisor, his soulfulness still radiates through *The Secret World of Arrietty*, a hand-drawn adaptation of Mary Norton's ageless kid-lit series *The Borrowers*, about four-inch-high humanoids who live beneath the floorboards of those dangerous "human beans." Fourteen years old and literally knee-high to a kitty cat, inquisitive emblem of purity Arrietty (voiced by Bridgit Mendler) ventures to the idyllic rural home above to forage with her somber father, Pod (Will Arnett, playing against type). Among her pop's golden

rules of "borrowing" is that only necessary items that won't be missed should be pilfered. Grappling to ledges with a fish hook and string, a grand nighttime kitchen heist—the front-loaded film's most thrilling sequence—yields one measly sugar cube. . . . which Arrietty loses when spooked by the gaze of Shawn (David Henrie), a giant boy with a bum ticker who has been sent to the house for pre-op care. Back in the teenier kitchen, anxiety-prone mom Homily (Amy Poehler) flips out over her daughter being spotted by the sickly enemy, who is obviously destined to become Arrietty's only friend and unspoken first crush. Perhaps too fittingly small-scale, the story is trouble-free to the point that it feels slight, but the animation is beautiful, as in a scene when Shawn matter-of-factly explains the permanence of death to Arrietty while lying in

a field that's alive with lush watercolors. (G) Aaron Hillis. *Countywide*. **THIS MEANS WAR** See "This Is How We Do It," page 31.

ongoing

ALBERT NOBBS Fulfilling a mission that has consumed her for almost two decades, Glenn Close—as producer, co-writer, and lead—brings to the screen the titular character, a woman who passes as a man in 1890s Ireland, a role for which she won an Obie in 1982. The result of this passion project? Getting to look like Bruce Jenner in a bowler and high starched collar. Close's prosthetic makeup renders her face too immobile, a marked contrast with her unfixed accent; both highlight the pitfalls of a star's *idée fixe*. It's a shame, because the material—based on a novella by George Moore published in the 1927 collection *Celibate Lives*—deserves better. A punctilious butler at a Dublin hotel, Albert, who began his gender illusion at age 14 for economic and physical survival, can no longer remember the name he was born with. A friendship with house-painter Hubert Page (Janet McTeer), also deploying an F-to-M masquerade but enjoying a not-so-celibate life with a seamstress spouse, convinces lonely, pence-pinching Albert to pursue his dream of petite bourgeois propriety: opening a tobacco shop and trying to persuade a pretty hotel co-worker (Mia Wasikowska) to be his bride. But the characters' daring choices, made so as not to live "without decency"—that is, as penniless, unattached women in the late-Victorian era—are always undercut by Close's too-conventional stunt performance. (R) Melissa Anderson. *Countywide*.

THE ARTIST An undeniably charming homage to Hollywood in the late 1920s, *The Artist* might also be the first silent film many of its viewers have ever seen. French writer-director Michel Hazanavicius eases neophytes' discomfort by creating the cinematic equivalent of an *amuse-bouche*. Although many of the technical aspects of the silent period are expertly recreated—shooting at 22 frames per second, the boxy 1:33 aspect ratio—*The Artist*'s blithe presentation of the transition from sound to talkies is even less complex than the one found in *Singin' in the Rain*. The film opens in 1927, when preening matinee idol George Valentin (Jean Dujardin) is still the top draw at Kinograph Studios. George acts as a mentor to Peppy Miller (Berenice Bejo), a chorine with big ambitions. Borrowing heavily from *A Star Is Born*, *The Artist* tracks both Peppy's ascent (through amusing montage) and George's decline as he refuses to acknowledge synchronized sound as more than a passing fad. By 1932, Peppy's attracting lines around the block for her latest, while George

spends his afternoons passed out on a barroom floor, his Jack Russell terrier his sole remaining fan. Or so he thinks: Peppy has never forgotten him, and the film's concluding act restores *The Artist*'s buoyancy. The movie pivots on the spy connection between the mute (save for one scene) Dujardin and Bejo, both nimble performers and elegantly turned out in period finery and pomade. *The Artist* is movie love at its most anodyne, as Hazanavicius sweetly asks that we not be afraid of the past. (PG-13) Melissa Anderson. *Countywide*.

BIG MIRACLE Starring everyone who wasn't in *New Year's Eve*—and larded with just as many bromides—*Big Miracle* is inspired by the true story of the end-of-the-Cold War effort to free three gray whales trapped by ice in northern Alaska. In October 1988, Adam (John Krasinski), a TV reporter from Anchorage doing some stories in tiny Barrow, discovers a trio of whales blocked by five miles of ice from swimming south to Mexico. Adam's segment on the creatures' plight is picked up by *NBC Nightly News* ("Brokaw loves these stories"). As the other major networks follow suit, rescuing the whales becomes an excellent PR opportunity for Greenpeace activist Rachel (Drew Barrymore), big-oil executive J.W. McGraw (Ted Danson), an Alaska National Guard colonel (Dermot Mulroney), a staffer for Ronald Reagan (Vinessa Shaw)—and for the glasnost-era Soviet Union. Directed by Ken Kwapis (*He's Just Not That Into You*), *Big Miracle* leans heavily on anthropomorphizing the underwater giants. "Everybody loves whales," Adam says. If so, that affection mutates into narcissistic personality disorder as Rachel, Adam's ex, cries to him: "Even though they're big and powerful, they're so much like us. We're vulnerable, and we get scared, and we need help sometimes, too." Barrymore is frequently called upon to deliver sanctimonious rants followed by tears, and Krasinski to soothe her by reminding her of her limits. While rooting for the marine mammals, your heart will also go out to the cast, stuck even more pitifully in syrupy manufactured crises. (PG) Melissa Anderson. *Countywide*.

EXTREMELY LOUD AND INCREDIBLY CLOSE Director Stephen Daldry has never met a Big Theme he didn't like: After 2002's *The Hours*, a lugubrious women's-problem picture touching on AIDS and assisted suicide, he went to Auschwitz with 2008's *The Reader*. Daldry's logical next stop is *Extremely Loud and Incredibly Close*, which, based on the sophomore novel by Jonathan Safran Foer, provides two global-historical tragedies to play with. Ten-year old Oskar Schell (Thomas Horn) has lost his father (Tom Hanks), who was on the 105th floor of one of the twin towers on the morning of 9/11. Almost a year later, Oskar, increasingly estranged from his mother (Sandra

Bullock), finds a key in an envelope labeled "Black" among his father's effects and, in an effort to keep open the dialogue with his scavenger-hunt designing, game-playing dad, concludes that this key was the prompt to a last riddle, which he sets out, at length, to solve. He is joined for a leg of his mission by a mysterious, mute tenant staying in his grandmother's apartment (Max von Sydow), very likely the grandfather who abandoned Oskar's father. Mr. Schell invented games to bait Oskar out of his anxieties, while *Extremely Loud* plays its own writerly game of strategic withholding, baiting the audience along on the way to a therapeutic breakthrough for the surviving Schells. Such an abundance of "epiphanies," one after another, amount to a tactical assault on viewer sentiments. The deluge of tears is Mr. Daldry's idea of pathos, but to these eyes is Oscar-trolling 9/11 kitsch. (PG-13) Nick Pinkerton. *Countywide*.

THE GREY I was told there would be more wolf-punching. If you crash Liam Neeson and six disposable buddies in the frozen Alaskan wilderness, there is the expectation—nay, the requirement—that Neeson punch as many wolves as possible. Tape pocketknives and broken glass to your fists, improvise other weapons from the plane wreckage, just do what's necessary in the situation, OK? But despite Neeson's recent string of aggrieved-daddy action flicks (*Taken*, *Unknown*, etc.), this is not to be. Reuniting with his A-Team director Joe Carnahan, Neeson is instead a melancholy Irish Catholic given to fits of poetry and religious doubt. He gently shepherds a dying passenger into the beyond. He provides sage advice to the motley survivors—worried by their knowledge of both *Alive* and *Grizzly Man*—as he attempts to lead them on a trek to safety. He writes to a mystery woman, glimpsed in gauzy flashbacks (who provides the film's only real jolt in making you think about Natasha Richardson). Along the way, Neeson's pack is revealed to be frail and fearful, as *The Grey*'s dwindling survivors somberly contemplate the odds against them and, as the film takes a mystical turn, the absence of divine providence. There's too much Jack London, and, as they systematically pick off the stragglers, too many CGI wolves go unpunished. (R) Brian Miller. *Countywide*.

HAYWIRE *Haywire*'s plot is boilerplate triple-cross, cloak-and-dagger stuff—but the action choreography by director Steven Soderbergh and MMA fighter Gina Carano puts the impact back into screen violence. After a setup, ex-Marine Mallory Kane (Carano) goes rogue from her job as hired muscle for a private government subcontractor, looking for answers from her boss and former lover, Kenneth, played by Ewan McGregor. The rest of his network is played by famous faces—Antonio Banderas, Channing Tatum, Michael Douglas, Michael Fassbender—but *Haywire* is very much a vehicle for Carano, appearing in her first film. The casting is more than a stunt, for *Haywire* makes full use of her particular physical capabilities in combats of rib-cracking resonance. Carano is also photogenic; this is important because *Haywire* is, after a fashion, a slapstick-violent, mercenary sex comedy, with Mallory getting romantically involved with each of her major combatants in turn. The highlight combat-duet is a parody of a swank first date in which the aggressive male gets more than he bargained for in the bedroom, concluding in a smothering thigh lock that leaves its victim with a priceless sated and insensate expression before his black widow goodnight kiss. This

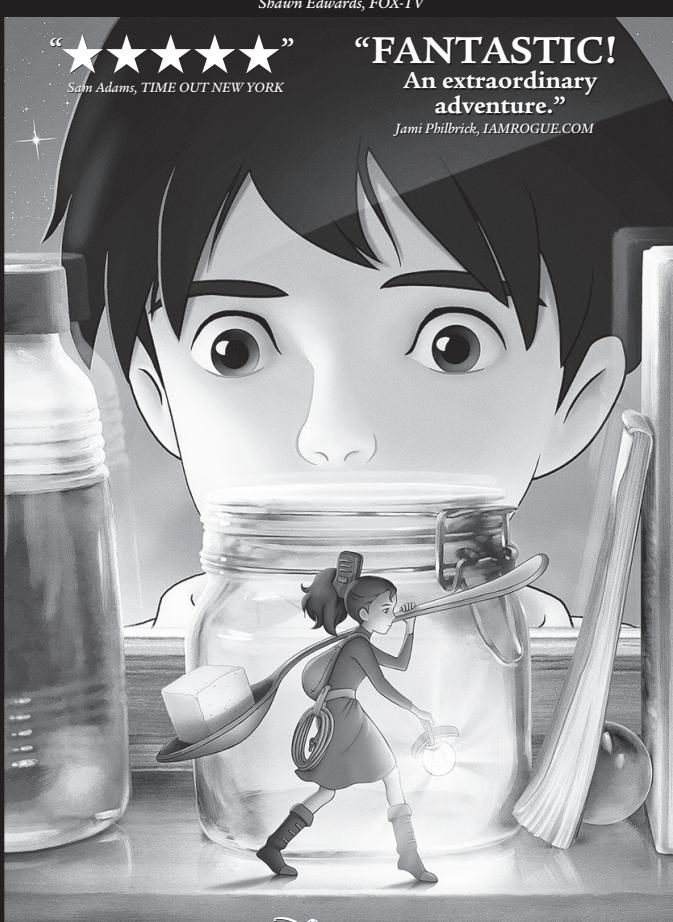
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is a real war-of-the-sexes tournament, briskly paced with a tickling sense of dark humor. (R) Nick Pinkerton. *Countywide.*

THE IRON LADY In the first scene of *The Iron Lady*, which re-teams director Phyllida Lloyd with her *Mamma Mia!* star Meryl Streep, eightysomething Margaret Thatcher is presented as a little old lady unfit for the fast-moving world outside her hermetic London townhouse. The bulk of the movie takes place in an even smaller, more airless space: the dementia-stricken former British prime minister's head. Lloyd's film alternates between Thatcher's rich memories of her past struggles and glories, and her present-day attempts to remember the more quotidian stuff—like, how to turn on the TV or that her beloved husband, Denis (Jim Broadbent), whom she sees across the breakfast table and speaks aloud to all day long, is actually dead. Cutting out anything that might complicate the film's notion of Thatcher as a working-class girl turned plucky housewife turned feminist icon turned tragically doddering granny, *The Iron Lady* sug-

gests that arguments against its hero-ine were always irrational and usually knee-jerk misogynistic. Thatcher's point of view is well represented; the counterargument is merely violence and chaos. In the film's version of events, Thatcher "fell" because a lone civilized woman could not possibly survive the onslaught of the barbaric mob. That *Iron Lady* presents the historical record through aged Thatcher's stream of consciousness—an obviously biased and unreliable narrator—gives Lloyd formal justification for turning Thatcher's life into a highlight reel in which the PM is put upon by sexist, classist, and/or faceless brutes. As for moral justification, you're on your own. (PG-13) Karina Longworth. *Countywide.*

PINA "You just have to get crazier" were the words of advice mighty choreographer Pina Bausch once gave to one of her dancers, who fondly recalls the moment in Wim Wenders's soaring 3-D tribute to the woman who revolutionized the art with her tanztheater ("dance theater")—and who died unexpectedly right before shooting on

the project began in 2009. Wenders, a friend and fan of Bausch's since 1985, immediately shut down the production, which now seemed unimaginable without her guidance. But her ensemble members convinced him to proceed; their brief, mostly al fresco solo and duet performances are interspersed with voiceover memories of their beloved leader and excerpts from live stagings of four of Bausch's works, plus archival footage of the blade-thin woman herself, her spirit wafting through the film like the smoke from her ever-present cigarette. Get crazier: Bausch's choreography (at least to this unversed writer) emphasizes big emotions, Sisyphian gestures, and the pleasingly absurd, sometimes all at once. Wenders's expert use of 3-D puts viewers up close to the spaces, both psychic and physical, inside and out, of Bausch's work. *Pina* gives us the supreme pleasure of watching fascinating bodies of widely varying ages in motion, whether leaping, falling, catching, diving, grieving, or exulting. (Not Rated) Melissa Anderson. Edwards University Town Center 6,

Irvine; Regency Rancho Niguel, Laguna Niguel.

RED TAILS The kind of WWII movie Hollywood wouldn't touch during WWII, this unapologetically adrenalized take on the exploits of the Tuskegee Airmen nevertheless indulges every creaky combat-flick trope imaginable. Which isn't to say *Red Tails* is anything less than invigorating fun in its first half, before the dogfights and breakneck banter of its primarily black cast—including David Oyelowo as a skirt-chasing daredevil, Michael B. Jordan as an eager greenhorn, and Cuba Gooding Jr. and Terrence Howard as gruffly paternal brass—boil over. The film makes the most of its Lucasfilm imprint (executive producer George Lucas nursed the project for years before funding the production himself), especially in its stellar CGI effects, but by the time a tossed-off P.O.W. subplot rolls around, the whole thing collapses under the weight of Saint George's moneybags. There's no arguing that a big-budget treatment of the experiences of the first African-American fighter-pilot

squadron isn't worthwhile, and Lucas and prolific TV director Anthony Hemingway nearly pull it off. For starters, *Red Tails'* non-white ensemble is as refreshingly daring for an action blockbuster as *The Wire's* was for a cop show. Its fuzzy-wuzzy, 1940s-style appeals to manliness and patriotism will only bother those who prefer their war movies to convincingly address grit, gore, and irrevocable loss. (PG-13) Mark Holcomb. *Countywide.*

THE VOW A young married couple, Leo and Paige (Channing Tatum and Rachel McAdams), are rear-ended on a snowy Chicago night. He's all right, but she comes to with no memory of the past half-decade. These have been years of significant change. Paige remembers being engaged to another man (Scott Speedman) in law school and preparing for a suburban life much like that of her parents (Sam Neill and Jessica Lange) in exclusive Lake Forest. Now she's married to a man she doesn't recognize, estranged from her posh upbringing, and working as a sculptor. With no memories to ballast her to Leo and their life, Paige gravitates back toward the past that she'd jettisoned. Although making the least of its premise by simplifying Paige's dilemma, *The Vow* offers an unobstructed view of charismatic performers, playing people working earnestly at a rather impossible situation. Bullnecked Tatum is about as convincing a studio nerd as Steve Albini would be as an Abercrombie model, but his shy manner around his stranger of a wife is touching—throat-clearing line readings that break down to butting his head against the immovable object of her mental block. McAdams, meanwhile, brings a bright bemusement to her part, which refines Paige's crude lifestyle choice, as though, having lived two stereotyped identities, she's able to find the joke in both. Closes with the Cure's "Pictures of You" and a chorus of sniffing. (PG-13) Nick Pinkerton. *Countywide.*

WE NEED TO TALK ABOUT KEVIN

In Lynne Ramsay's *We Need to Talk About Kevin*, Tilda Swinton lives out an urban bohemian's worst nightmare. Forced to give up her independence (and downtown loft) when a reckless night results in accidental pregnancy, free-spirit Eva becomes an unhappy housewife in suburbia, stuck caring for a kid with whom she's unable to bond. Baby Kevin is a terror, but Eva isn't exactly a model parent, either. She makes little effort to hide her resentment, cooing "Mommy was happy before Kevin came along" to her toddler's face. Later, when Kevin tries to force Eva to mother him by refusing to potty train, she teaches him violence by example. He's a sharp study: On the eve of his 16th birthday, Kevin (Ezra Miller) masterminds a mass execution at his high school. The movie's present day is roughly two years after the massacre, with Kevin in prison and Eva a drug-addled shut-in haunted by visions of what Kevin did and of scenes from his childhood that she fears led him to do it. The film is essentially constructed as a long, associative montage, flowing back and forward in time at varying speeds. But late in the film, Ramsay slows into a more conventional style, fleshing out incidents we previously saw as flashes, making excessively explicit what she had already suggested, and building to an anti-climactic "reveal." By treating Kevin's evil as a mystery to be solved, Ramsay only succeeds in making what was once allusive banal. (R) Karina Longworth. Edwards University Town Center 6, Irvine; Century Stadium 25, Orange.

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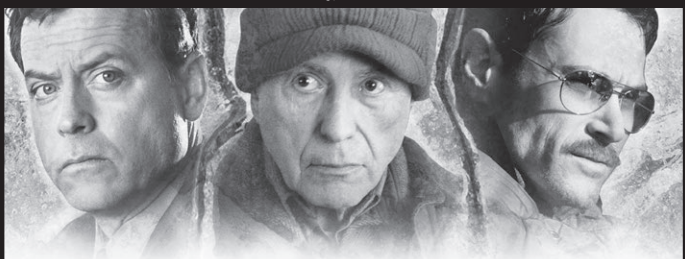
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Marc of Promise

Elemeno Pea shows that South Coast Rep's new artistic director will fit in just fine
BY JOEL BEERS

Marc Masterson, South Coast Repertory's artistic director, took the reins of the heralded theater in June 2011. Although he's been in the exalted chair for eight months, it's fair to say Molly Smith Metzler's *Elemeno Pea* is his official coming-out party, since it's the first play he has directed at SCR.

And what can an observer draw from Masterson's character with this play? Well, he obviously has some serious self-esteem issues. Why else would he choose a play that is impossible to not like? Metzler's comedy, which Masterson directed in its world premiere at his previous gig at the Actors Theatre in Louisville, Kentucky, is a crackling, electrifying affair, 96 minutes of nonstop entertainment. It's hilarious and serious, often in the same moment. And while its setting—a ridiculously well-appointed guest house on a posh estate in Martha's Vineyard—isn't too far removed from the well-heeled environs of many of the East Coast-centric plays SCR has produced over its long, illustrious history, the words spewing from these highly articulate characters' mouths ring with a decidedly uncommon edge.

Hell, someone actually says cunt. As I said, it's impossible to not like.

Masterson directs Metzler's work with panache and pedal-to-the-metal intensity; there isn't a dull moment. And while Metzler's piece isn't a Great Play in terms of issues, big ideas, scope or gravitas, it's an eminently entertaining one that tugs on the heartstrings while gnawing on the funny bone.

Thirtysomething Devon lives in her mother's basement in Buffalo, New York. She's lower management at an Olive Garden in that constantly maligned, urban shit-hole and reeling from the effects of leaving her life's passion of social work for a man who turned out to be a porn addict. Her sister, Simone, is an aspiring novelist who has landed a choice gig: as the keeper of Michaela, the wildly erratic wife of a corporate bigwig (his advertising company was responsible for Budweiser's talking frogs). Simone is both Michaela's executive assistant and emotional caretaker, and though she's hired help, the job comes with a slew of perks, including full access to the opulent guest house off-season, an opportunity that allows her to invite her struggling sister for a girls' weekend.

They spend a few minutes catching up, drinking high-end Scotch and squabbling about Simone's decision to stay in New York City the previous Christmas instead of coming home for the holiday. But when Michaela shows up in a frenzy—she and her husband left earlier in the day to board the private jet to the Big Apple, but she was unceremoniously dumped on the



side of the road on the way and forced to run 6 miles to the estate—the sister circle is irrevocably broken.

All Devon wants to do is hang out with her younger sister. All the high-maintenance, emotionally flurried Michaela wants is for her to leave. And while Simone is glad her sister's in town, it's clear she's more concerned with placating her train wreck of an employer and spending time with her fiancé, the insufferably pompous Ethan.

The insults, sarcastic barbs and witty bon mots fly, but Metzler manages to make it easy to deeply care about the play's polar opposites: the suffering, integrity-laden Devon, and the spoiled-rotten harridan who employs her sister. The others, including the estate's maintenance man, Jos-B (the other Latino who works there is Jos-A; yes, class conflict, or at least class subjugation, is a thread throughout the play), mainly orbit around the conflict between these two strong-willed characters, but the actors imbue their characters with such distinct personalities that they add considerable spice to the roiling stew that threatens to boil over at any moment.

The five-person cast—that bickers, cajoles, bullshits and preens on Ralph Funicello's eye-popping set—is definitely up to the task. It's hard to take your eyes off Cassie Beck's intensely developed Devon; even when she's not speaking, her reactions to the chaos her sister has enveloped herself in are a marvel to watch. Jamison Jones nails the ingratiatingly unctuous Ethan, and Katrina Lenk manages to imbue her shrieking woman of married privilege, Michaela, with

an aching humanity. Melanie Lora, as Simone, and Jonathan Nichols, as Jos-B, are more devices than fully fleshed-out characters, but both actors wring comic gold from their relatively flat roles.

So what's the play really about? It may boil down to the dangers of not following one's passion. Each of the three women has abandoned, or is on the verge of giving up, the one thing that gave her life meaning—all for the sake of a man. It's too late for two of them, and the inability of the third to sense the damage that those choices have wrought on her two compatriots—and that she may be embarking on a similar road to self-destruction—gives the play a sobering subtext.

While Metzler's conclusion seems a bit tacked-on, and while none of the characters' individual arcs fundamentally changes over the course of the play, it's her resistance to tying everything up with a feel-good ribbon that makes *Elemeno Pea* distinctive. It's a hilarious ride that may, ultimately, not go very far, but it's also an exhilarating one that is far more serious than it lets on most of time.

So, Mr. Masterson: Welcome to South Coast Repertory. Your first play is the bomb-dot-com and, by extension, so are you. More fare in the vein of *Elemeno Pea*, and this could be the beginning of a beautiful friendship. You on Facebook?

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Back when I was in junior high, customizing your Vans meant grabbing a Bic pen or Sharpie from your Trapper Keeper and doodling on the white, rubber soles during pre-algebra lectures. My pair proudly proclaimed, "MW & JTT 4EVA" (Michelle Woo and Justin Taylor Thomas forever—don't judge).

Fortunately, sneaker art has come a long way since then. Today, the Cypress-based footwear brand encourages kids to trick out their classic canvas shoes for the annual Vans Custom Culture contest. High schools that sign up will be sent four pairs of spankin'-new, white Vans for students to deface with paint, glitter, feathers, shark teeth—whatever. The winning school gets \$50,000 for its arts program—a noble kick at the budget cuts that plague arts education (and a fun way to tag your shoes without getting a scolding from Mom).

To help ignite the creativity, Vans asked a group of "ambassadors"—fashion designers, artists, bloggers and celebrities—to design its own pairs. The result: a truly awesome collection of kicks. Designer Peter Som adorned his canvas slip-ons in fancy floral fabric. Musician Cisco Adler took a more patriotic approach and drew a peace sign in an American flag. Conan O'Brien channeled his inner artist by drawing a self-portrait and scribbling the words "Left" and "Right" on its respective shoe.

But the most awe-inspiring sneaker revamp is by Erica Chan Coffman, editor in chief of popular style blog Honestly WTF (www.honestlywtf.com). She hand-embroidered colorful geometric shapes on the canvas, creating a wildly cool, kaleidoscope-like design. It looks like it took abooooout . . . 38 years. Of course, Coffman's fans would expect nothing less from the DIY queen. Last year, giddy over Miu Miu's sparkly gold sneakers, she posted a tutorial on how to bling out your own pair with glitter, rhinestones and Mod Podge.

The competition makes me want to dig out my old Vans and see what I can do with them. Obviously, my artistic inspiration has progressed since junior high, right? Now, my shoes would say, "I [heart] Jake Gyllenhaal."

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Second Spin

Black Vinyl Limited counts on vinyl's revitalized cachet of cool to press limited punk releases

BY TAYLOR HAMBY

You need to do two out of three things to be on John Lucero and Drak's new record label: You have to drink or skateboard or be punk rock. Drak's previous label, Vinyl Dog, required you partake in all three. "Two outta three ain't bad when you're 50," says Drak (yes, just Drak).

"Back in our 30s and 40s, we were into fast cars and beautiful women," Lucero adds. "Now, we're into old, rusty cars and big, beautiful women."

Give or take a few more doctor's visits, Drak and Lucero have lived the same since their 20s. They met more than 25 years ago ("In a gay bar," Lucero says facetiously), and they have always talked about opening a business together. In the past few decades, Lucero created his own skate company, Black Label, and Drak opened Vinyl Solution in Huntington Beach.

Now and again, over countless gin and tonics and tequila shots, they'd bandy about the idea of a collaborative record label.

"And breakups," Drak says.

"Heartaches, good times," Lucero says.

Then, together: "Bad times."

"The good the bad and the ugly,"

Lucero adds.

"Yeah, the real ugly," concludes Drak.

When Drak released Duane Peters' first 7-inch with the Exploding Fuck Dolls, *American Bomb*, in 1993, the two became good friends. Drak and Lucero affection-

ately call Peters the Master of Disaster.

In summer 2009, Peters invited Drak to see his new band, the Great Unwashed. "The first time I saw that show, I was seeing something new," Drak says. "It was just great seeing Duane with a keyboard behind him and the hard, dark, slow lyrics—almost like a Tom Waits deal. [He's] moving as fast as he can, the way Duane does—he's Evel Knievel about everything."

Peters—known for his caustic, wild take on punk as part of U.S. Bombs, Political Crap and Die Hunn—"toned it down and wrote some slow, beautiful songs," Drak says. "When I heard it, [it] made me want to start a record [label]. And John was like, 'Let's do it!'"

And so, Black Vinyl Limited was born. Fittingly, the label's inaugural record is the Great Unwashed's debut, *The Great Tragedy*. "It was perfect because we're almost 50, and after fifty-some years, where do you go as a punker?" Drak asks.

Lucero agrees: "This record is so good [the band] could have put it on whatever major label they wanted."

The label plans to release *The Great Tragedy* on vinyl only. "Vinyl records are the coolest way to present music," Lucero says, adding that he believes it's a long-lost art.

"We want to get people starting to collect music again—for the music, for the art, for the inspiration you're going to get

from it," he says. "A digital download is a fart in the wind. You don't own anything."

There isn't a complicated production method. Rather, bands give Black Vinyl Limited a copy of their mastered album. Lucero creates the artwork in collaboration with the band, as he did for Black Label. The label then presses and distributes the final product. "We give [bands] their freedom," Drak says. "It's a very punk rock attitude—you can't put us in a corner; you can't put us in a category. We're going to channel out and freak out, and things are going to change."

Each release will be produced in small quantities, around 200. "That's why it's called Black Vinyl Limited: Once it's done, it's over. We want it to be collectible," Lucero says. "Keep it rootsy."

Drak adds they don't have the money to be a huge label. "We're not there to do that," he says.

Black Vinyl Limited's next release will be a 7-inch with Fullerton punk band DimeRunner.

Drak and Lucero don't want to be a big fish, Drak adds. Instead, they want to create something small but awesome, then start again. "We hope there are enough of us little fish to get a pool going," he says.

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3HREE THINGS

» RILEY BRECKENRIDGE

On 3hree Things

Hi, folks, I'm Riley and this is 3hree Things: The Print Edition (cue "Popular Song" and FIREWORKS!). This column has been running on *OC Weekly's* Heard Mentality blog for the better part of two years, and despite appearing in a forum dedicated to music, its topics have been all over the map, ranging from sports to music to my masochistic consumption of fast food and the gastrointestinal gymnastics that ensue thereafter to sports to pop culture to . . . well, a little bit of music here and there.

1) THE LOWDOWN: I'm a 37-year-old drummer/writer from the band Thrice, whose vocation has somehow perpetuated my youthfulness (save my liver, back and aching wrists) and put me in a position that is neither "homeowner and father of two" nor "savage, wasted, band dickhead with a mentally challenged child's brain trapped in a (pasty and pudgy) man's body." That—with a heaping helping of snark and self-deprecation—is the perspective I write from.

2) WHAT HAPPENS HERE: I've got a precious 300 words in which to try to make your week better during the few seconds you might read this piece as you're waiting for your coffee, your table at a restaurant, or for your car to be washed; or while you're taking your morning dump; or after you've finished perusing the ads for strippers and escorts in the back of this thing. Stick with me. As Walter Schreifels of Rival Schools said, "Good things are coming our way."

3) A QUICKIE: I think a jewel in your crown of fortysomethingness is the moment when you fart, only to realize you're not actually at home in your boxers, but rather you're in line at Albertsons, and you just blew ass into the mouth of the 4-year-old behind you.

Until next month . . .



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Hail to the Chieftains

How many bands do you know celebrate 50-year anniversaries?

BY DAVE GOOD

Paddy Moloney has been around the world more than once, but his tin whistles are another story: They've been to outer space. One went up on a space shuttle not long ago, and the other was on the International Space Station along with Ian Anderson's flute. "And," he says, "Matt Molloy's flute."

Moloney plays the whistle and Uilleann pipe in the Chieftains, a six-time Grammy Award-winning Celtic band. "The tin whistle," he says, "is a good way to put across who you are and what you are in three minutes." This year, the remaining Chieftains will celebrate their 50th anniversary as a band, and they plan to release their latest CD, *Voice of Ages*, made in collaboration with a slew of relative youngsters—including Bon Iver, the Decemberists, the Punch Brothers and Pistol Annies. Founding harpist Derek Bell died in 2002, fiddler Martin Fay threw in the towel shortly after, and Sean Keane won't travel anymore. But for Moloney, who is about to head out from his Florida home on another tour, his band is very much alive.

When I call, our conversation moves in torrents, with him pausing periodically to ask if he's going too fast.

Paddy Moloney: Well, listen Dave, we're looking forward to coming out to where you are. California is always just a joy to visit. . . . We'll have Cara Butler—they call her the Princess of Dance. She's the sister of Jean Butler of Riverdance. She was with us for seven years. We're going to have a pipe band, too, similar to the pipe band from *San Patricio* [an album of Mexican songs from 2009]. We couldn't bring the band up from Mexico, but oddly enough, they played with us in France last year.

OC Weekly: You've just answered my first two questions. But you know what I've always wondered? After 50 years in the business and all the stories you must have by now, why haven't you written a book?

You won't believe it—just 10 days ago, there was a girl in Ireland just dying to write it for me. I do have a lot of stories. You're right about the book; I've got to sit down and write the stories. Of course, there's already a book about the Chieftains, but there's not a book of my stories, like about Jack Nicholson and going up to his house and the like. [Giggles.] You can't believe.

We'll save that one for the book. Whose idea was the *Voice of Ages* collaboration?

T Bone [Burnett] brought a lot of these artists to the party. A lot of them I wasn't

YE OLD IRISH CLUB



familiar with before the sessions. The Carolina Chocolate Drops? Oh, just amazing. I heard the singing, and I said they've got to be Irish. . . . A DVD, by the way, will be coming out with the album, some of it about the making of the album and the great fun we had doing it.

I've heard that The Chieftains—sometimes called The Chieftains 1 after the next several releases were numbered consecutively—was to be a one-off. What made you record No. 2?

[Laughs] We've been around since the '50s. It was '63 when we put that first album out. The first tune on it—I'll be playing it first on this tour. Well, the follow-up came about due to the response to the first album. I remember going to a party in 1966, and Brian Jones was there, and Peter Sellers was there wearing those social welfare glasses he had [giggles], and he had a drink in his hand, and they were playing *The Chieftains*. And I couldn't believe it. The first record kept selling more and more each year—odd for a traditional record with no distribution. I just sent them out myself. In 1969, I decided it was time to do a second one.

You turn 73 in August. You and my mother are the same age, and she's staying home these days and tending the roses. She's not planning any world tours, you know what I mean? Where do you find the energy?

Well, we did slow down there a couple of years ago. But I've been keeping busy with side projects and so on. This album, the 50th, to me, this is the 50th chapter in a great story. I wouldn't have it any other way. I'll probably go down with my boots on. I've always said this was a boots-on job. [Laughs.]

THE CHIEFTAINS

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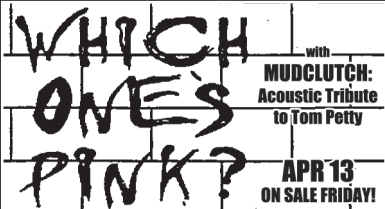
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Signa of the Times

SIGNA

perform with Radial, Push Start Nova, Dancing on Broken Glass and ¡Aparato! at the House of Blues, 1530 S. Disneyland Dr., Anaheim; www.houseofblues.com/anaheim. Tues., 7 p.m. \$12.50 in advance; \$15 at the door. All ages.

Blending an updated yet classic rock *en español* sound with faith-inspired songwriting, Costa Mesa-based, Latin alternative band Signa inspire. Humberto "Beto" Gudiño (guitar/vocals), Abel Muñoz (lead guitar), Franc Melara (keyboard/guitar), Ray Cota (drums) and David Barrera (bass) round out the lineup, just recently renovated, ready to build on their successes. The band recorded their debut EP, *Cuando se Ponga el Sol*, in 2009 and have since had the local welcome mat rolled out for them from similar acts such as Babasónicos, Ximena Sariñana and Hello Seahorse! Setting their sights on the new year, Signa plan to record a follow-up EP, tentatively titled *The Lux*, as well as attend the OC Music Awards, having snagged a Best Latin Band nomination for the second year in a row.

OC Weekly: What does your band name, Signa, mean?

Beto Gudiño: It comes from a book. It represents an angel that battles over the souls of people. We think our music is kind of like that: It touches the heart, the inner part of humanity. That's what we're trying to do with our music, to reach out to the hearts of people.

How do you approach writing songs from that standpoint?

Gudiño: I think ever since I came to the United States, a lot of the lyrics have been about my personal life. A lot of the lyrical messages have been about being an immigrant. I think the guys in the band can understand me because we're all immigrants. So the songs are kind of a mixture of immigrant stuff with my personal beliefs.

Abel, you've switched from bass to lead

guitar, and Signa have had other lineup changes. How has that changed the sound as the band ready new recordings?

Abel Muñoz: Even when I was playing the bass, Beto gave us some room to put in what we were influenced by. Now, with the new guys, we have a different sound, too. It's just like a melting pot: We're all throwing all these different sounds in there. The vision for the new recordings is going toward more rock, whereas before, it was kind of contemporary. It's going to be heavier on the rock side for sure.

The band are writing new songs in English, too, right?

Gudiño: We are still looking to be more of a Spanish type of band. We want to throw in some English songs just because some of our audience don't understand what we're singing. We came up with some songs in English, and we just want to throw them out, and whoever likes them, likes them. We're not changing who we are, though. We want to keep it *en español*!

What was it like opening for big name acts such as Hello Seahorse! and Ximena Sariñana?

Muñoz: We've been really privileged and honored to even share the stage with those names. We've been thankful for those opportunities. They have been really, really fun. We enjoy it every time we open for any one of those bands. Their audiences have accepted us really well, too. Sometimes, we wish we weren't the first band onstage, so we can play for more people, but even if there's 20 people that show up early, they all come up to us at the end of the gig to tell us they enjoyed the music.

Congratulations on your Best Latin nomination at the OC Music Awards!

Gudiño: It's been an honor just to be considered. We are creating some recognition, getting our music out there, and that means a lot to us in the band. It means a lot to me just being a guy from another country, having this dream of music. It's an honor to be considered one of the best Latin bands in OC. We're glad we're there. Hopefully, we have some great things ahead of us.

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this week

THURSDAY, FEB. 16

APPETITE FOR DESTRUCTION: 8 p.m. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

THE CALIFORNIAN: 10 p.m. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.

DEREK BORDEAUX: \$5. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.

THE EXPENDABLES: \$18-\$21. The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.

EXPLODING FUCK DOLLS: Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com.

GESTURAL SOUND, WITH A PRESENTATION BY CHRISTOHER DOBRIAN: 4:30 p.m., free. UC Irvine Winifred Smith Hall, 4000 Mesa Rd., Portola Hills, 949-494-8971.

RON KOBAYASHI TRIO: 6:30 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach, 949-721-1222, www.baysiderestaurant.com.

SPINDRIFT; INDIAN JEWELRY; OLD TESTAMENT: Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.

FRIDAY, FEB. 17

ALEJANDRO'S AWESOME SURF BAND; THE VIVIDS: 10 p.m., free. La Cave, 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com.

BIG BAD VODOO DADDY: 8 p.m., \$29.50. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

BONGO FURY: Harvelle's Long Beach, 206 The Promenade N., Long Beach, 310-395-1676.

THE GYPSY DOLLS: Silky Sullivan's Restaurant & Irish Pub, 10201 Slater Ave., Fountain Valley, 714-963-2718, www.silky-sullivan.com.

HARMONY 3: 8 p.m., \$46-\$66. Cerritos Center for the Performing Arts, 12700 Center Court Dr., Cerritos, 562-467-8818, www.cerritoscenter.com.

HELL OR HIGHWATER: The Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.

RETOX; DOOMSDAY STUDENT; SECRET FUN CLUB: Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.

RON SNYDER: Paradise Piano Bar & Restaurant, 1800 E. Broadway, Long Beach, 562-590-8773, www.paradisepianobar.com.

SOCIAL DISTORTION: \$35. Fox Theater Pomona, 301 S. Garey Ave., Pomona, 877-283-6976, www.foxpomona.com.

SPAWN BREEZIE: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

THE STRANGERS: Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.

TUMBLEDOWN: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

SATURDAY, FEB. 18

AGENT ORANGE: The Juke Joint, 735 N. Anaheim Blvd., Anaheim, 714-778-1397, www.thejukejointbar.com.

THE AMERICAN WAKE: Silky Sullivan's Restaurant & Irish Pub, 10201 Slater Ave., Fountain Valley, 714-963-2718, www.silky-sullivan.com.

DEATH ON WEDNESDAY: 9 p.m., \$10. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

DEVIL'S BRIGADE; GAMBLER'S MARK: 9 p.m., \$10. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.

DRIVE LIKE JEHU: The Prospector, 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com.

G. LOVE & SPECIAL SAUCE: 9 p.m., \$25. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

KAPALI LONG; NATALIE WOOD; CARRIE WADE: Viento y Agua Gallery, 4007 E. Fourth St., Long Beach, 562-434-1182, www.vientoyaguacoffeehouse.com.

LOW VOLTS: The Pike Bar & Fish Grill, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

POSSE ON BROADWAY, FEATURING THE ABANDONED POOLS; THE COLOURISTS: 7 p.m., free, www.posseonbroadway.com. Downtown Santa Ana Artists Village, 208 Spurgeon St., Santa Ana.

RON KOBAYASHI TRIO: 8 p.m., free. Bistango, 19100 Von Karman Ave., Irvine, 949-752-5222, www.bistango.com.

RUFIO: 7:30 p.m., \$12 in advance. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.

SOCIAL DISTORTION: \$35. Fox Theater Pomona, 301 S. Garey Ave., Pomona, 877-283-6976, www.foxpomona.com.

SPEAKER JUNKIES: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

THE STRANGERS: Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.

TSOL; SMUT PEDDLERS: The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

VINTAGE TROUBLE: 9:30 p.m., \$12. Harvelle's Long Beach, 206 The Promenade N., Long Beach, 310-395-1676.

SUNDAY, FEB. 19

JAKE SHIMABUKURO: 7 p.m., \$25. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

MISSILES OF OCTOBER: 4 p.m., free. Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.

NICOLE VAUGHN & HER LOVELY BAND; RED RIVER; PAPER KITES: \$10. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.

OZOMATLI: House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

MONDAY, FEB. 20

ARLENE & THE GUYS BIG BAND: Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscave.com.

NOMI ABADI: 9 p.m., free. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
SHAUN HAGUE: 9 p.m., free. Saint Rocke, 142 Pacific Coast Hwy., Hermosa Beach, 310-372-0035, www.saintrocke.com.

TUESDAY, FEB. 21

ABSENCE OF HEROES: \$5. Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com.

CHRIS WILLIAMS SEXTET: Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscave.com.

DAVID KINWALD'S TRIBUTE TO FRANK SINATRA: La Cave, 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com.

THE LUSTKILLERS; DETHTRIP FOREVER: DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazzas.com.

PHIL SHANE: 7 p.m., free. Original Mike's, 100 S. Main St., Santa Ana, 714-550-7764, www.originalmikes.com.

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2/19 JAKE SHIMABUKURO
2/22 OC MUSIC AWARDS Best Live Acoustic Finals
2/23 CASH'D OUT (Johnny Cash Birthday Bash)
2/24 AMERICA
2/25 WARRANT
2/26 TOMMY CASTRO
2/28 BOZ SCAGGS
2/29 PETER BRANDON
3/1 BULLETS AND OCTANE
3/2 JAVIER COLON "Winner of THE VOICE"
3/3 LEE ROCKER
3/4 COUNTRY JOE McDONALD
3/6 COMEDY NIGHT
3/7 J BOOG
3/8 TREVOR HALL
3/9 DAVID LINDLEY
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3/17 POXY BOGGARDS
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3/29 JONNY LANG
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3/31 TODD SNIDER



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J BOOG



3/9
DAVID LINDLEY



3/23
JOHN WAITE



4/11
SQUEEZE



4/14
TAJ MAHAL



5/23
HUGH LAURIE

UPCOMING SHOWS

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4/7 KINGS X	5/4 JACK RUSSELL'S GREAT WHITE
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4/12 MIKE DOUGHTY, The Book of Drugs: reading, concert, Q&A	5/13 THE BODEANS
4/13 AMBROSIA	5/23 HUGH LAURIE
4/14 TAJ MAHAL TRIO	5/25 DREAD ZEPPELIN
4/15 AJ RAFAEL	5/27 DANNY SERAPHINE'S CALIFORNIA TRANSIT AUTHORITY
4/20 COMMON SENSE	6/2 HONK
4/21 Y & T	6/23 DSB (Journey Tribute)
4/22 ALLAN HOLDSWORTH	
4/24 BEN KWELLER	

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2012 L.A. Music Awards

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3/3/2012 - The House of Blues Sunset - A Blues Concert series Special - 8:30PM - 11:30PM
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concert*guide

SONGWRITER'S SHOWCASE: Hosted by Christina Dietz, 8-11 p.m., free. Blue Laguna, 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com.
STACEY Q: 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
SYMPHONY X; ICED EARTH: City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.citynationalgroveofanaheim.com.

WEDNESDAY, FEB. 22

A WELCOME DISTRACTION: Doll Hut, 107 S. Adams St., Anaheim, 714-533-1286, www.myspace.com/newhut.
ABBEY ROAD: 7 p.m., \$7. DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazzas.com.
BUILT TO SPILL: 8 p.m., \$20. The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.
DAN LEFLER AND THE DANIMALS: 7:30 p.m. Renaissance Dana Point, 24701 Del Prado Ave., Dana Point, 949-661-6003, www.renaissance-danapoint.com.
DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.
DRAMA CLUB: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
THE ELVIS SHOW: 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, 714-469-1879, www.myspace.com/thecontinentalroom.
HOT CHELLE RAE; ELECTRIC TOUCH: House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
JAZZ WEDNESDAY WINTER SERIES: Hotel Laguna, 425 S. Coast Hwy., Laguna Beach, 949-494-1151, www.lagunabeachlive.org.
LE GRAND BARR: 6:30 p.m. Savannah Steak & Chop House, 32441 St. of the Golden Lantern, Laguna Niguel, 949-493-7107, www.savannahchophouse.net.
RICK SOLEM: 6:30-10 p.m. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, www.rbjazzkitchen.com.
ROD FRIAS: 7 p.m., free. OC Tavern, 2369 S. El Camino Real, San Clemente, 949-542-8877.
SURFER BLOOD: 9 p.m., \$13. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.
TONY GUERRERO QUARTET: Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.
WALTER MOLINA: 7 p.m., free. Utopia Good Food and Fine Arts Restaurant, 445 E. First St., Long Beach, 562-432-6888, www.utopiarestaurant.net.

THURSDAY, FEB. 23

ARIANA GRANDE: 7 p.m. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
BLUE MACHINE: Live blues, 7-10:30 p.m. Iva Lee's, 555 N. El Camino Real, San Clemente, 949-361-2855, www.ivallees.com.
BUCK 65: 9 p.m., \$14. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.
DANCE VISIONS WITH THE UCI SYMPHONY ORCHESTRA: 8 p.m., \$15; seniors, \$14; children under 17/UCI students with ID, \$11, 949-824-9854, www.arts.uci.edu/event/dance-visions-uci-symphony-orchestra-feb-22-26. Claire Trevor Theatre, 4000 Mesa Rd., Portola Hills.
DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.
DEREK BORDEAUX: \$5. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.
THE HARRELSON'S ACOUSTIC: Stubrik's Steakhouse & Bar, 118 E. Commonwealth Ave., Fullerton, 714-871-1290, www.stubriks.com.
JUST THE 2 OF US: 6:30-10 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, www.rbjazzkitchen.com.
KATIE THIROUX: Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.
LOOK DAGGERS; 1 BLKMAS: The Prospector, 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com.
PAPA J & BLUES GONE SOUTH: 10 p.m. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
REBEL HOTEL: Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com.

RON KOBAYASHI TRIO: 6:30 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach, 949-721-1222, www.baysiderestaurant.com.
SAINTS OF LOW; THE SLEEPING SEA KING; INTERNAL CORROSION: \$5. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbars.com.
VANAPRASTA: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

classical

PAUL SHERMAN: The oboe player's faculty recital, Sat., Feb. 18, 8 p.m., \$10. Chapman University Salmon Recital Hall, 1 University Dr., Orange.
PACIFIC SYMPHONY FAMILY PROGRAM: Thu., Feb. 16. Soka University, 1 University Dr., Aliso Viejo, 949-480-4000, www.soka.edu.
ROB KAPLOW'S WHAT MAKES IT GREAT?: Wed., Feb. 22, \$40. Cerritos Center for the Performing Arts, 12700 Center Court Dr., Cerritos, 562-467-8818, www.cerritoscenter.com.

club*guide

rock

ANARCHY LIBRARY: 13250 Woodruff Ave., Downey, 562-803-9134, www.theanarchylibrary.com. **Fri:** 9 p.m., Friday Night Holocaust, Anarchy DJs spinning punk rock and '80s new wave, free. **Thu:** 9 p.m., '80s Enough, free. **Tue:** 10 p.m., Dig, free.
BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Thu:** 9 p.m., '80s Enough, free. **Tue:** 10 p.m., Dig, free.
BLUE LAGUNA: 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com. **Mon:** 9-11:30 p.m., Local Music Monday.
DOLL HUT: 107 S. Adams St., Anaheim, 714-533-1286, www.myspace.com/newhut. **Wed:** 9 p.m., Hump Night, free.
GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422,

www.gallagherspub.com. **Mon:** 9 p.m., Boardnight, free.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Fri:** 5 p.m., Knyght Rider. **Sat:** 5 p.m., The Thuggs.
KAVIKAS GRILL & BAR: 95 Aquarium Way, Long Beach, 562-432-8700, www.kavikas.com. **Wed:** 8 p.m., Live Music, with Lars, free.
MARINE ROOM TAVERN: 214 Ocean Ave., Laguna Beach, 949-494-3027. **Tue:** 8 p.m., Beth Fitchet Wood Songwriters Showcase, free.
OC TAVERN: 2369 S. El Camino Real, San Clemente, 949-542-8877. **Sun:** 3:30 p.m., Roach's Corner, free.
PERQS: 117 Main St., Huntington Beach, 714-960-9996, www.perqs.com. **Fri-Sat:** 9 p.m., Live Band, free.
THE SLIDEBAR ROCK-N-ROLL KITCHEN: 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com. **Tue:** 9 p.m., '80s Night.
TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com. **Tue:** 7 p.m., Rock Band Tuesdays, unleash your inner rock star, free.

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Downey Civic Theatre

club*guide

jazz

BRIX WINE BAR: 16635 Pacific Coast Hwy., Sunset Beach, 866-357-2749, www.brix4wine.com. **Wed, Fri-Sun:** 8 p.m., Live Band.

BRUSSELS BISTRO: 222 Forest Ave., Laguna Beach, 949-376-7955, www.brusselsbistro.com. **Tue:** 7 p.m., Jennifer Hart & Llew Matthews, free. **Wed:** 8 p.m., Dave Goldberg & Duane Allen Trio.

GRAND ROMANCE RIVER BOAT: 200 Aquarium Way, Dock No. 4, Long Beach, 562-628-1600, www.grandromance.com. **Sun:** 1 p.m., New Orleans Barbecue, \$30.

THE OLDE SHIP BRITISH PUB & RESTAURANT: 1120 W. 17th St., Santa Ana, 714-550-6700, www.theoldeship.com. **Fri:** 8 p.m., Friday Night Jazz, Ray Bush & the BBC Jazz Band.

STEAMERS JAZZ CLUB: 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com. **Sun:** 8 p.m., Evan Stone's Jazz Jam, free.

blues

BACCHUS' SECRET CELLAR WINE SHOPPE AND BAR: 6735 Quail Hill Pkwy., Irvine, 949-502-4600, www.bacchussecretcellar.com. **Thu-Sat:** 6:30 p.m., Live Music.

HARVELLE'S LONG BEACH: 206 The Promenade N., Long Beach, 310-395-1676. **Thu:** 9 p.m., The Toledo Show, \$7. **Sun:** 9:30 p.m., Captain Jeffrey & His Musical Chumbuckets, \$5.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Thu:** 10 p.m., Rockin' the Blues, free.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564, www.liquidloungeonbeach.com. **Mon:** 8 p.m., Blues Jam, hosted by Joey Joel, free.

THE PUKA BAR: 710 W. Willow St., Long Beach, 562-997-6896, www.pukabar.com. **Sun:** 5 p.m., Pro Blues & Rock Jam, free.

STAR PARTY CRUISES: 140 Marina, Long Beach, 562-799-7000, www.reggaeboat.com. **Fri:** 7:30 p.m., Blues Cruise, live blues band, cash bar, barbecue, leaving Alamitos Bay landing in Long Beach, \$20, 21+.

dance

THE BUTTERFLY LOUNGE: 719 W. 19th St., Costa Mesa, 949-642-2243, www.butterflylounge.com. **Sat:** 9 p.m., Plus-sized Party, where the big girls and guys come to party with the people who love them, \$10.

CANTINA LOUNGE: 2736 E. Nutwood Ave., Fullerton, 714-879-8094, www.cantinallounge.com. **Fri:** 10 p.m., Club Encore, \$10. **Sat:** 10 p.m., Club Trio, \$10.

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Fri:** 9 p.m., Unzipped, girls, girls, girls. **Sun:** Sunday Funday, free. **Mon:** 9 p.m., Sin, with DJ Ernie Pearl. **Tue:** 9 p.m., Topsy Tuesday.

THE EXECUTIVE SUITE: 3428 E. Pacific Coast Hwy., Long Beach, 562-597-3884. **Fri:** 9 p.m., Boy's Room, hosted by TigerHeat and POPplanet, \$6.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Thu:** 9 p.m., The Doll House. **Sat:** 9 p.m., Super Doll House. **Wed:** 9 p.m., Club Lucky Wild Wednesdays, \$5.

HEAT ULTRA LOUNGE: 321 W. Katella Ave., Ste. 214, Anaheim, 714-776-4328, www.heatultraloungeoc.com. **Thu:** 9 p.m., Taboo Thursdays. **Fri:** 9 p.m., Kore. **Sat:** 9 p.m., Exclusive, \$10. **Sun:** 9 p.m., Cirque.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Wed:** 9 p.m., Club Lucky, gay dance club, \$10 in advance; \$12 at the door, www.clubluckyoc.com.

HULLY GULLY: 9559 E. Imperial, Downey, 562-688-8128, www.hullygully.net. **Wed, Fri-Sat:** 8 p.m., '80s Club Addiction, two rooms of nonstop flashbacks and free glow bracelets, \$5.

PIERCE STREET ANNEX: 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com. **Daily:** 9 p.m., DJ & Dancing, Top 40.

SHARK CLUB: 841 Baker St., Costa Mesa, 714-751-6428, www.sharkclub.com. **Sat:** 9 p.m., Scene Saturdays, pop, rock, hip-hop and breakbeats.

SHORE ULTRA LOUNGE: 6200 E. Second St., Long Beach, 562-252-8434, www.shoreultralounge.com. **Sat:** 8 p.m., Spazmatics Saturdays, \$10.

TIME OUT TAVERN & NIGHT CLUB: 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com. **Tue-Sat:** DJs and Dancing. **Fri:** 7 p.m., Ashes to Funk.



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club*guide

XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Fri:** 9 p.m., X-Lounge, featuring DJ Santa Rosa.

country

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Tue:** 5 p.m., Live Country Music, free.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Sat:** 2 p.m., Line Dancing Mania, \$10.

IN CAHOOTS/CLUB RIO: 1401 S. Lemon, Fullerton, 714-525-9700, www.ocincahoots.com. **Fri:** 5 p.m., Country Fridays, \$5. **Wed:** 6 p.m., Redneck Wednesdays, live bands, drink specials and line-dance lessons, free.

reggae

MOZAMBIQUE: 1740 S. Pacific Coast Hwy., Laguna Beach, 949-715-7777, www.mozambiqueoc.com. **Sun:** 7 p.m., Reggae Sundays, free.

THE PUKA BAR: 710 W. Willow St., Long Beach, 562-997-6896, www.pukabar.com. **Tue:** 9 p.m., Rasta Tuesday, roots, rock and reggae, free.

STAR PARTY CRUISES: 140 Marina, Long Beach, 562-799-7000, www.reggaeboat.com. **Sat:** 6:30 p.m.; **Sun:** 12:30 p.m., Reggae Cruise, live reggae band, cash bar, barbecue, leaving Alamitos Bay landing in Long Beach, \$45, 21+.

dj

ALEX'S BAR: 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com. **Mon:** Feb. 20, 8 p.m., No Good Mondays, free.

ANARCHY LIBRARY: 13250 Woodruff Ave., Downey, 562-803-9134, www.theanarchylibrary.com. **Sun:** 8 p.m., \$3 Sundays, DJs playing '60s garage, '70s punk, '80s new wave, '90s indie and your requests, free.

AVALON BAR: 820 W. 19th St., Costa Mesa, 949-515-4650, www.myspace.com/theavalonbar. **Mon:** 9 p.m., Playlist Pop! Bring your iPod, free. **Tue:** 10 p.m., Solid State, free.

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Mon:** 8 p.m., DJ Souless, free.

BLUE LAGUNA: 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com. **Fri:** 9 p.m., Ladies' Night. **Sat:** 9 p.m., DJs Brothers From Another, free. **Wed:** 8 p.m., DJ Bodeez, free.

BOWLMOR LANES: 2405 Park Ave., Tustin, 714-258-2695, www.bowlmor.com/orangecounty/home.php. **Mon:** 9 p.m.-1 a.m., Monday Night Strike, \$17.

CHATEAUX RESTAURANT: 18912 Macarthur Blvd., Irvine, 949-833-1900, www.chateauxlounge.com. **Thu-Fri:** 9 p.m., Groove.

COHIBA NIGHTCLUB AND CIGAR LOUNGE: 110 E. Broadway, Long Beach, 562-491-5220, www.cohibalongbeach.com. **Fri-Sat:** 9 p.m., Hip-hop, R&B, and Top 40, \$20. **Mon-Tue:** 9 p.m., DJ, hip-hop, and R&B, free.

COMMONWEALTH LOUNGE: 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com. **Thu:** 5 p.m., Ladies' Night, with DJ Cocoe, free. **Sat:** 9 p.m., DJ Lito.

FLIGHT BISTRO: 8082 Adams Ave., Huntington Beach, 714-374-8300, www.flightoc.com. **Sat:** 9 p.m., Flight Saturdays.

GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Thu:** 9 p.m., DJ Richard Wayne, free.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Fri:** Boybar.

HURRICANES BAR & GRILL: 200 Main St., Huntington Beach, 714-374-0500, www.hurricanesbargrill.com. **Thu:** 9 p.m., DJ Dime, free. **Fri:** 9 p.m., DJ Curse, \$5. **Sat:** 9 p.m., DJ Justin, \$5. **Wed:** 9 p.m., DJ Gil, free.

KAVIKAS GRILL & BAR: 95 Aquarium Way, Long Beach, 562-432-8700, www.kavikas.com. **Fri:** 9 p.m., After Dark Ultra Lounge, free.

KITSCH BAR: 891 Baker St., Ste. A10, Costa Mesa, 714-546-8580, www.kitschbar.com. **Tue-Thu:** 9 p.m., DJ 5 Disk, free. **Fri:** 9 p.m., DJ Anthony, free. **Sat:** 9 p.m., DJs Jon & Edwin, free.

LA CAVE: 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com. **Wed:** 10 p.m., The Underground Lounge, free. **Thu:** 10 p.m., DJ Bobby Tang and friends. **Wed:** DJ Kedd Cook.

LANDMARK STEAK HOUSE: 3520 E. Coast Hwy., Corona del Mar, 949-675-5556, www.landmarknewport.com. **Thu-Sat:** 10 p.m., After Dinner DJ.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564, www.liquidloungeonlongbeach.com.

Wed: 8 p.m., DJ Dizzy vs. the Beer Barons, free.

MAITAI BAR: 97 Aquarium Way, Long Beach, 562-435-1200, www.maitaibar.com. **Fri:** 9:30 p.m., Thank Goose It's Friday. **Sat:** 9:30 p.m., House Party.

MEMPHIS AT THE SANTORA: 201 N. Broadway, Santa Ana, 714-564-1064, www.memphiscafe.com/santora/. **Fri:** 10 p.m., Downtown Sound, local DJs spin rock, funk, soul, country and everything in between. **Wed:** 8 p.m., Dinner With Dave, free.

MEMPHIS SOUL CAFE: 2920 Bristol St., Costa Mesa, 714-432-7685, www.memphiscafe.com. **Fri:** 10 p.m., Versatile, DJ Cocoe and guests mix hip-hop, funk and house. **Sat:** 10 p.m., White Collar, Ben Danger and a guest play an eclectic collection of electro-dance anthems. **Wed:** 10 p.m., EssenChill, DJ Danny Love spins as you drink and munch.

MOSUN/CLUB M: 680 S. Coast Hwy., Laguna Beach, 949-497-5646, www.mosunclubm.com. **Fri:** 9 p.m., Club Rhythm, \$10.

OCEAN AVENUE RESTAURANT AND BREWERY: 237 Ocean Ave., Laguna Beach, 949-497-3381, www.oceanbrewing.com. **Fri-Sat:** 9:30 p.m., DJ Nights. **Tue:** 9:30 p.m., Throwback Tuesdays.

ORIGINAL MIKE'S: 100 S. Main St., Santa Ana, 714-550-7764, www.originalmikes.com. **Thu:** 9 p.m., College Night, bike night and cigar club, free.

THE PIKE BAR & FISH GRILL: 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com. **Thu:** DJ Aldo & Angel. **Fri:** DJ Eser.

PROOF BAR: 215 N. Broadway, Santa Ana, 714-953-2660, www.proofbar.com. **Sun:** 9 p.m., Wreck Hall, free.

REEF LOUNGE ON THE WATER: 880 Harbor Scenic, Long Beach, 562-435-8013, www.reefrestaurant.com. **Sun:** 4 p.m., Polynesian Night at the Reef, live dancing and music on the patio, free.

SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Thu:** Mecca, 18+, \$5; \$15 after 10 p.m. **Fri:** 9 p.m., Spot. **Sat:** 9 p.m., Saturdays Belong to Sevilla, 21+.

SHARKEEZ: 211 Main St., Huntington Beach, 714-960-5282, www.sharkeez.net. **Tue:** 9 p.m., 99 Tuesdays, '90s-themed party, free.

SKY ROOM AT THE BREAKERS: 40 S. Locust Ave., Long Beach, 562-983-2703, www.theskyroom.com. **Sat:** 6 p.m., Up Lounge.

SUTRA LOUNGE: 1870 Harbor Blvd., Ste. 200, Costa Mesa, 949-722-7103, www.sutraoc.com. **Fri:** Sutra Friday.

TAPAS FLAVORS OF SPAIN: 4253 Martingale Way, Newport Beach, 949-756-8194, www.tapasflavorsofspain.com. **Tue:** 9:30 p.m., Focus Tuesdays, \$15.

TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com. **Wed:** 9 p.m., Upgrade Drum & Bass, free.

WOODY'S WHARF: 2318 Newport Blvd., Newport Beach, 949-675-0474, www.woodyswharf.com. **Thu:** 10 p.m., Action Thursdays, free.

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CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Thu:** 8 p.m., The Dreamgirls Revue.

latin

BRAVO NIGHT CLUB: 1490 S. Anaheim Blvd., Anaheim, 714-533-2291, www.clubbravo.com. **Fri:** 8 p.m., Metropolis, ladies free before 10 p.m. **Sat:** 9 p.m., Alternative Saturday. **Sun:** 11 p.m., El Chamber. **Wed:** 9 p.m., Splash.

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XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Sat:** 9 p.m., Sabados a Xalos, with DJ Woody Tocando.

lounge

THE DISTRICT LOUNGE: 223 W. Chapman Ave., Orange, 714-639-7777, www.thedistrictloungeorange.com. **Thu:** 9 p.m., College Night, featuring DJ Lucky Lou. **Fri:** 9 p.m., Global Records DJs. **Sat:** 9 p.m., DJ Milo Rock.

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I headed north last week to do Savage Love Live—a rapid-fire, slightly tipsy Q&A session—at the University of Alaska Anchorage. It was my third visit, and it was a blast. All of the questions in this week’s column were submitted to me by its students and staffers.

Should I go ahead and divorce my fantastic wife of 23 years now because gay marriage is going to destroy it eventually anyway?

Tony From Wasilla

You might as well do it now, if only to beat the rush. Just in the past couple of weeks, the 9th Circuit ruled that California’s Proposition 8 is unconstitutional, the governor of Washington State signed marriage equality into law, and marriage-equality campaigns made huge strides in Maryland and Maine. Pretty soon, all the lawyers who specialize in “traditional divorce” are going to be booked solid as traditional marriages buckle under the strain of all of this equality nonsense. Wait too long to get divorced, and you may not be able to get divorced at all. Find a lawyer now!

I am with a girl who is a female ejaculator. It’s pretty cool, but the quantity of ejaculate is way too much. Am I getting peed on here?

Tidal Wave

You’re not getting peed on. (Science says: female ejaculate ≠ urine.) But don’t take my word for it: Ask your girlfriend to piss on you sometime, and see if you can’t tell the difference.

My friend is a lesbian but recently started dating a gay man. They seem really happy. What does that make them? They were both really active in the LGBT community before getting together.

Confused Straight Ally

You see that “B” in LGBT? It stands for “bisexual,” and it’s there for a reason. Your friend may have been B all along, or perhaps she’s just B for this one particular guy, and he’s B for her, but there’s really nothing to be confused about, and your friends can and should remain active in the LGBT community.

I know about your “price of admission” theory. What else do you have to offer by way of advice for a healthy, lasting relationship?

Annoyed With Him

Selective, self-induced, short- and long-term memory loss.

You have to learn to shrug off minor and sometimes not-so-minor annoyances—maybe even a betrayal or two over the decades—because an ability to forgive and truly forget is necessary for the survival of any long-term relationship. If you’re having a hard time getting there, speak to your doctor about medical marijuana.

I’m a lesbian, and my friend who is a bi male keeps asking me to peg him. How should I deal with this?

Not Into Boys

If it doesn’t bother you, laugh it off. If it does bother you, slap him down.

How do you tell a more-than-a-friend that his hygiene is an issue?

The New Girlfriend

“Hey, big boy, you stink. Jump in the shower—there’s a blowjob in it for you.”

Advice for beginning buttsexers? We’re having trouble getting started.

Hole New World

Start with rimming, during or immediately after a shower; move on to fingers, small toys and, finally, dick. Take your time! Work up to buttsex over a week or two, not in a single evening. Lots of lube, penetration should be slow and very controlled, breathe, medical marijuana.

I can’t brag to my friends, but I need to brag publicly and anonymously: I had a threesome for the first time, and it was AWESOME. Highly recommended!

Fun Unicorn Completes Kinksters

Another perceived-to-be-monogamous couple that

actually isn’t monogamous! Welcome to the monogamous club, FUCK!

My husband wants to be spanked. This is beyond my comfort zone. What can I do to get over this apprehension? Practice on the dogs and cats?

Can’t Go There

A woman who spansks her dogs and cats goes to actual jail, but a woman who spansks her husband goes to GGG heaven. But if you simply can’t get over your apprehension, outsource those spankings to your friendly, local, professional dominant.

My best guy friend had sex with me. Does that mean he loves me?

Holding Out Hope

Don’t be ridiculous: People have sex *all the time* with people they don’t love. It isn’t proof that your guy friend *doesn’t* love you, of course, but it’s not proof he does.

I recently broke off a relationship after my female partner demanded I get a circumcision. I told her I would get one if she did. She told me I was a sexist asshole. I don’t see where she gets off asking me to mutilate myself if she won’t. Am I wrong?

Uncut About Anchorage

You weren’t wrong to refuse to cut yourself for her, but you were wrong to equate “female circumcision” with male circumcision. A woman who has been “circumcised”—a woman who has been subjected to genital mutilation—*has had her clit cut off*. The male equivalent would be the removal of the head of the cock, not the foreskin.

With all the stress of jobs, relationships, kids, etc., what’s your advice for romance and great sex when you’re overwhelmed by life?

Jack and Jill

My advice is to give up on *great* sex. Not forever, but for now. Make time for some good-not-great, low-stakes, low-pressure, undemanding, mutual-masturbation sessions. Lie down together and get off while dirty-talking about the truly great marathon sex sessions you’re gonna have once your stress levels drop. Then do it!

You have heard that an ordinance to protect LGBT people from being evicted or fired will be up for a vote in Anchorage soon. Well, I am a bi woman in a het relationship who works in an office in which the environment is akin to the Fellowship of the Bros. Recently, I attended a pride event where a co-worker saw me act in a very non-hetero way. I’m afraid this person will out me and I will be harassed at best and fired at worst. What can I do?

Unsafe At Work

Not much, sadly. LGBT people are not protected under the city of Anchorage’s antidiscrimination statutes. There have been three attempts to add protections for LGBT people to the law; all three failed after “Christian” activists protested, lied, demagogued, bullied mayors and lied some more.

One Anchorage—a coalition of progressive organizations—gathered enough signatures to put an equal-rights initiative on the ballot in Anchorage. The vote is April 3, and passing Proposition 5 will make it illegal to discriminate against LGBT people in housing, public accommodation, employment and credit.

HEY, LGBT SUPPORTERS: We scored some big victories in the past two weeks. But as we race toward marriage equality in the states of California, Washington, Maryland and New Jersey (don’t be such a fucking coward, Christie!), we should remember that there are LGBT people living in cities, counties and states without any civil-rights protections for queers. I hate to guilt folks into making political donations two weeks in a row—last week, Planned Parenthood; this week, One Anchorage—but One Anchorage could use our help. The haters are planning a big advertising campaign to block equality for LGBT people in Anchorage. One Anchorage needs to get on the air and counter the hate and lies. Donate here: www.oneanchorage.com.

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LAWRENCE M. EISEMAN II) No. 12-3-00751-2 SEA
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v. SARA R. SQUIEROS) SUMMONS
Respondent.)

The State of Washington to the said SARA R. SQUIEROS, Respondent:
You are hereby summoned to appear within sixty days after the date of the first publication of this summons, to wit, within sixty days after the 9th day of February 2012 and defend the above-entitled action in the above-entitled court, and answer the complaint of the petitioner LA RENCE M. EISEMAN II, and serve a copy of your answer upon the undersigned attorneys for Petitioner, Craig Jonathan Hansen, at his office below stated; and in case of your failure to do so, judgment shall be rendered against you according to the demand of the Petition, which has been filed with the clerk of said court. This is an action for divorce, which asks for a dissolution and custody of the minor child.

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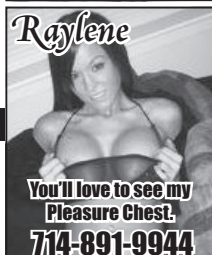
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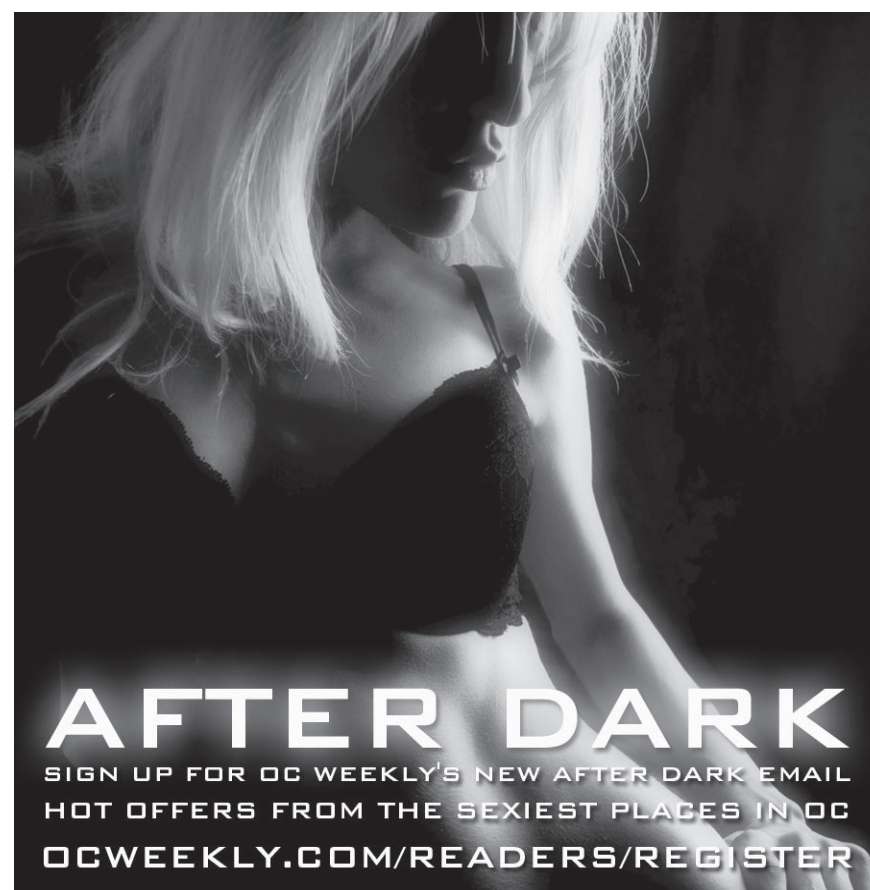
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0 pts - 1000 pts
 Gram/8th/Quad/Half/Oz
 A: 18 45 90 180 320
 B: 15 40 80 160 300
 C: 10 30 60 120 200

45 CAP
 Tier #1

FREE Pre-Roll with any donation
FREE Edible with any gram donation
FREE House 8th with any top shelf quad

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Cafe' Meds

\$5 GRAMS
Tue-Thurs-Sun



\$35 8th's
Everyday 20+ selected strains

Super Lemon Haze & OG Square

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Any Strain ANY 8TH TO 5G Any Strain

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FOR A
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\$10

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VIDEO



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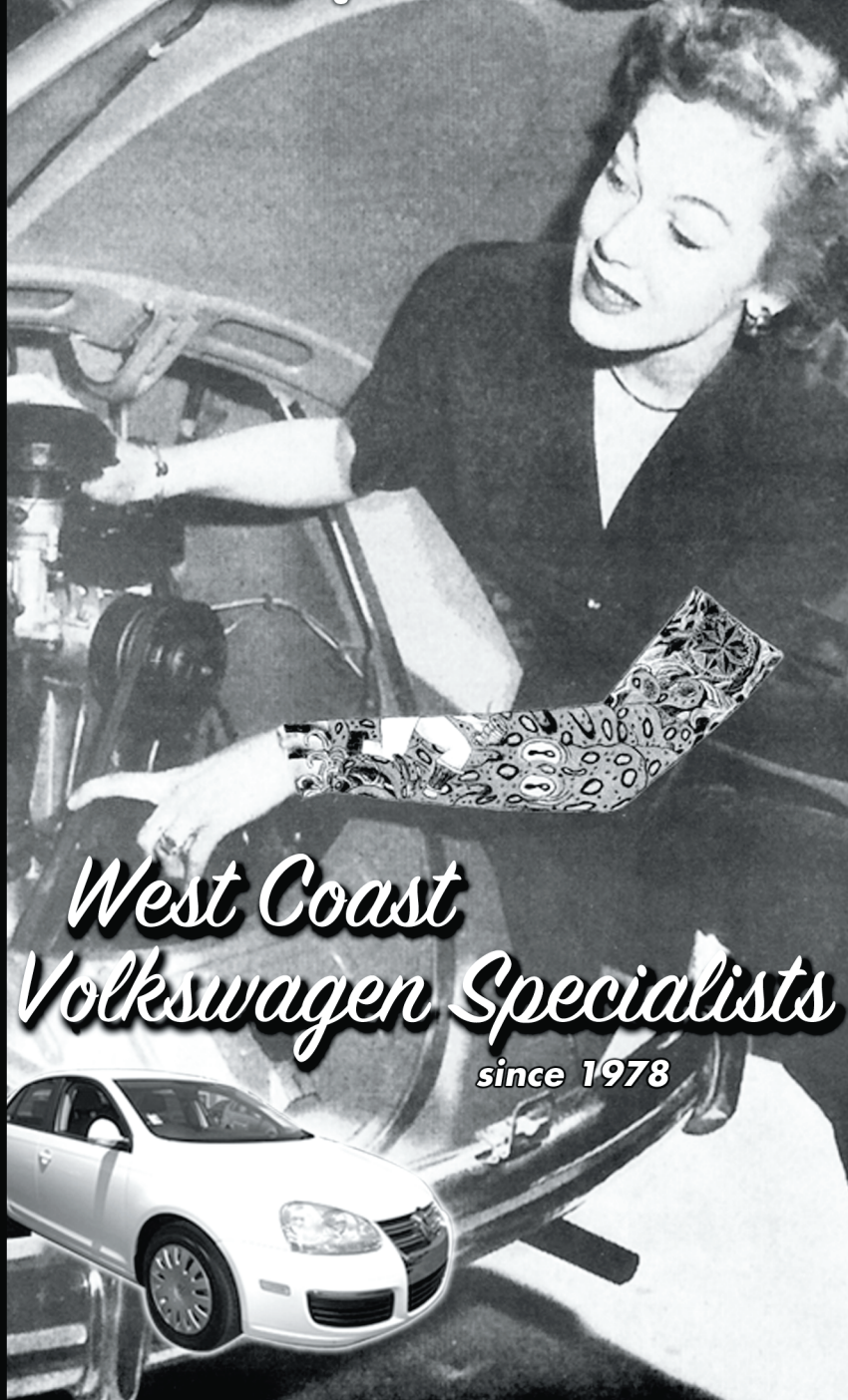


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& Regular Soda
or bottled water

Dine-in, Pick-up or Delivery. \$15 Delivery Minimum. Limit one coupon per customer per visit. Offer not valid without coupon at time of purchase. Not valid with any other offers, discounts, coupons, specials or promotions. Applicable sales tax applies. Coupon has no cash value.

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Notre Dame Alumni Crew

SATURDAY- 2/18 -
The Galway Hooker Band
W/t Bad Cop Bad Cop

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w/t Mark Moreno & Dub City
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Josh Ras of The Flys &
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DJ Impact 9pm-Close

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OC's Top 40 Covers
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FRIDAY
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DJ Richard Rocka 9pm-1:30am
No Cover

SATURDAY
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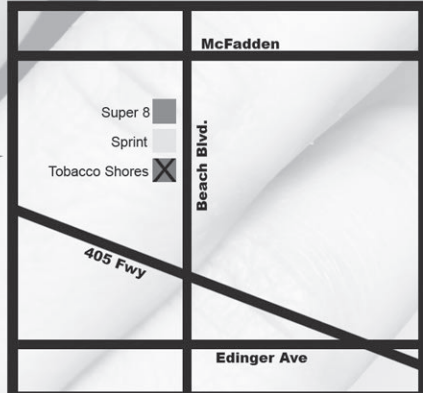
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WARMACHINE, THE HELLERS

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EL NADA WITH FRIENDS

FRIDAY, MAR 9TH | STANTON
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\$2.50 DOMESTIC DRAFTS
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1.75 Liter
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Dine-in, Pick-up or Delivery. \$15 Delivery Minimum. Limit one coupon per customer per visit. Offer not valid without coupon at time of purchase. Not valid with any other offers, discounts, coupons, specials or promotions. Applicable sales tax applies. Coupon has no cash value.

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Mini Chicken Mozzarella & Basil Sandwich
Portobello & Chicken
Flatbread Sandwich
No Frills Mac & Cheese
Mini Mac & Cheese Pups
Strips-N-Chili-N-Chese
Buffalo Wrap, and Spaghetti-Dinner.

Please see Our \$5 Menu For More Details

**HAPPY HOUR
SPECIALS:**

\$3 Domestic Pints
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\$6 Call Liquors
\$6 Martini Specials: Dirty Dirty, ChocolateTini,
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\$2.50 DOMESTIC DRAFTS
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WHISKEY WEDNESDAY
\$3.50 YOU CALL IT WHISKEY

NEVER A COVER

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\$4 HOUSE FAVORITE SHOTS
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